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# Story Method of Teaching

## READING — AND — SPELLING MANUAL



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G. W. LEWIS  
CHICAGO

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**Dedicated**

TO MY WIFE, EVA PORTER LEWIS, AND MY  
CHILDREN, GEORGE AND EVELYN,  
WHO HAVE BEEN MY  
INSPIRATION



# Foreword

**F**OR the benefit of those teachers who have not had an opportunity to become acquainted with the methods of teaching reading now in use, a brief discussion of the same is here given:

So much of the personal element enters into the various methods of teaching reading that almost every teacher may be said to have a method of her own.

It is this personal element in any method that makes it a success with one teacher and a failure with another. It is this personal element that makes it difficult to transfer a method or pass it on successfully from one teacher to another. If this personal element could be formulated into well defined principles this difficulty would largely vanish.

In addition to this personal element, there are features about the various methods that characterize them as belonging to the Object-word Method, the Picture-word Method, the Word Method, the Thought or Sentence Method, or one of the Phonic Methods, or a combination of one or more of these methods.

In the Object-word method, the idea is to be gained directly from the object, and the idea and the word first in audible form and then in a visible form are to be associated together by the child. In teaching foreign-speaking children the teacher should proceed by the use of concrete objects, dramatization, etc., to develop a vocabulary familiar to the ears, and then present the same vocabulary in visible form, or teach the child to read it. In the Picture-word Method the picture takes the place of the object as used in the Object-word Method. In teaching a child to read a vocabulary already familiar to his ears, and representing ideas within the sphere of his experience, both the object and the picture may be discarded, and we have simply the Word Method. In the Word Method it is taken for granted that the child has already gained the idea from the object and that the proper word to be associated with the idea is already familiar to his ears and associated with the idea, and it only remains to give him

the visible form of the word. This the teacher does. In the Object-word Method, the Picture-word Method and in the Word Method, the teacher gives the child the word as a whole. This is very easy for the teacher at first. It requires little energy except physical, and no forethought or planning on the part of the teacher. And as a rule the teacher is well pleased if she can watch the pupils closely enough to enforce them by effort of their will to give a receptive or passive attention to her instruction. When the child forgets a word it is easy to give it to him again; much easier than to teach him to work out his own difficulties, and so we find the method very popular, especially with those who intend to teach only a few years. In the Thought or Sentence Method, under the best conditions, the pupil is supposed to express a complete thought of his own in words already familiar to his ears. This thought in the child's words is put into visible form by the teacher and the pupil is given the opportunity to read back again into the audible form the sentence he has just given. The pupil already knows what he is to read and apparently makes rapid progress so long as he reads only the sentences that he himself furnishes. As he is already familiar with the thought and the sentence, expression comes quite easy and the undue emphasis placed upon the value of oral expression in reading has a tendency to make this method very popular. In the Sentence Method the child learns first the sentence as a whole. He next learns the words as wholes by the order in which they occur in the sentence. One of the difficulties in the Sentence Method is to get from children appropriate sentences and words. To avoid this difficulty, the sentences are sometimes taken from familiar nursery rhymes, or the teacher may supply other sentences which the pupil is first required to commit to memory and then to read the whole sentence as learned. He is then taught the words as wholes by the position each holds in the sentence. In all these methods the pupil must depend on memory alone, and when he comes to new words he is helpless. To remedy this the advocates of these methods resort to phonic analysis. The "New Idea in Reading" is an Object-word Method. "The Progressive Road to Reading" is a Word and Sentence Method. The same is true of the Summer's Method and of the Aldine Method. In the latter the sentences



are supplied in the primer and on charts, and the pupils are required to commit them to memory, and all the reading is based upon these sentences and the words in the new sentences are identified by the position in the original sentences. The Aldine Method is supplemented by phonic drills. All the methods based upon the Mother Goose and nursery rhymes are Word and Sentence Methods. The See and Say Method is a Picture-word Method, supplemented by phonic analysis and diacritical marks. The Ward or Rational Method is a Phonic Method based on diacritical marks. The Pollard Method also is a phonic method using diacritical marks. It contains much that is good but more that is undesirable because unnecessary. In some respects it is almost too complete. The Key Method is a phonic method with some commendable features but rather incomplete and unnatural. The Beacon Method is a phonic method in which the teacher is left largely to her own resources to arouse and sustain interest. In a recent method pupils are taught to pronounce such combinations as ma, me, fa, fi, fu and fo with the so-called short sounds of the vowels, because it is desired to build upon these by adding a final consonant, thus forming words like man, men, fan, fin, fun and fox, in which the vowels are short by position. When these or similar combinations represent monosyllables or accented syllables as in me, ma'jor, mé'ter, fa'vor, fínal, fu'ture, fo'cus, the vowels are long. Hence this is a serious error. See Principles 1 and 2.

The Gordon Method is a phonic method with which a wide-awake, energetic teacher can get marvelous results after she has once thoroughly mastered the method, but there is so much of detail and sequence left for the teacher to work out that few teachers will undertake it. The Story Method is a phonic method with all the details and all sequences worked out, not only for the day but for each sound and word so carefully that everything is presented in strict harmony with the laws of apperception. There is no doubt at any time as to what should be presented next or as to the method of presenting it. The Story Method gives a carefully systematized course in phonics that may be used in conjunction with any of the word or sentence methods and will save much valuable time, both for the teacher and for the pupils.

## The Best Method

**M**UCH has been said against teaching beginners to call words. But quite as much may be said in favor of doing so. The ability to call words without hesitation is the first essential to good reading. This ability gained, most other difficulties vanish. If we could interpret a hieroglyphic inscription into articulate sounds representing words familiar to our ears, we could read and understand the same. The letters are to the child just what the hieroglyphs are to us.

Upon entering school many pupils have a vocabulary that will enable them to listen with intelligence to stories from first, second, third, and even fourth grade books. This vocabulary has been acquired through the ear, and is perfectly familiar to them when made to appeal to that organ. When the teacher reads to the pupil, she simply interprets the sound values of the letters and their combinations, and expresses these sounds in articulate words familiar to him through the ears. (She simply pronounces the words.) If the pupil can be taught to recognize all the sound values of all letters and combinations of letters, he can act as his own interpreter. With his own organs of speech he will call the words from the printed page, which he will then recognize. He will no longer need the teacher to read to him or tell him. He will act as his own interpreter and will take great delight in so doing.

The greatest authority in America on reading is James L. Hughes, Inspector of Schools, Toronto, Canada. He says: "Word recognition is the essential basis of all reading, the only possible basis of reading."

Some teachers have attempted to develop this ability to call words, by means of a system of diacritical marks, such as are used in the dictionaries and school readers. All these systems are artificial. They require too much memory work and give very little return for the time and labor spent. They never occur in newspapers, magazines, or in books, except in dictionaries, histories, and geographies.

And then they occur only as keys, and not in the body of the printed page except in the case of the dictionary. If you would appreciate the difficulties of the child in reading a text with diacritical marks, from the publishers of the New International Dictionary procure the leaflet "Carver Americanized," and try to read it yourself. You will find a strange looking page indeed, and one very difficult to read. Each diacritical mark increases the complexity instead of the simplicity. Other teachers seem to think that the *object-word method* is the only logical method. The *object-word method* would be logical enough if we confined our teaching to the presentation of words with which the pupils were not already familiar through the ears; but in teaching beginners to read we should at first confine ourselves strictly to those words with which the pupils are familiar. We should never go beyond the sphere of the child's experience. Hence the object is unnecessary unless we are teaching foreign-speaking children. In this case we should first, by the aid of concrete objects, by dramatization, etc., develop a vocabulary familiar to the ears and then present the same vocabulary in visible form or teach the child to read it. Nor does the *word method* develop anything but the memory. Still other teachers hold that, as the pupil must express his thoughts in complete sentences, the *thought or sentence method* is the only logical method. They might as well say that, because the child will eventually walk, it should never be permitted to crawl.

Hughes says: "The best method of teaching word recognition is the one which most easily, most quickly, and most thoroughly makes the child acquainted with word sounds, if at the same time it fulfills the fundamentally essential conditions of the *self-activity* of the child, problem finding and problem solving by the child, the preservation and development of the child's interest, and repetition of the process by which words are recognized, and not repetition of mere word forms to be memorized as word forms." The method that most completely realizes all these conditions is THE STORY METHOD. "The ablest advocates of the *object-word method* do not really accept it themselves in practice, except for a short period and with a very limited range of words. Men write elaborate theories to prove that the *whole-word method* is the proper one, and having established

what they regard as a philosophical basis for their method, they immediately repudiate it by limiting its application to a comparatively insignificant number of words. *Some use their method for only about sixty words.* Very few now suggest its use for more than two hundred words." Here is a characteristic quotation from a prominent advocate of the *sentence method*: "After a few weeks of such reading, where the *main* attempt is to interest the children in simple sentences, *which they can master with the teacher's help, and so seem to read*, there begins a deliberate classification of type words of the vocabulary, with a view to *making the children masters of the elementary sounds.*" (Sarah Louise Arnold, Boston.) Miss Loula Bradford, of Birmingham, Ala., an able advocate of the *word method*, says: "We continue to teach *words as wholes* for the first five weeks, but *as the number of words increases, there is danger of confusion. When the child forgets a word, it must be given to him again; he has no power to recall it except by association, nor has he as yet any ability to help himself with new words; he is entirely dependent upon others.* To overcome this we now introduce *phonic analysis.*"

Hughes says: "All the methods that lead the child to recognize the powers and sounds of letters through the *use of words in association with objects*, or by writing on the board *words or short sentences used by the children about objects, or experiences, or myths, or stories, or nursery rhymes, or anything else, however interesting the subject may be; or by giving the children, either in books, or in writing on the blackboard, familiar nursery rhymes or similar selections to be read which have first been accurately memorized, and which are to be repeated as they look at the words which represent in visible form the words they already use freely orally*; in short, all the methods that reveal letter powers and sounds by *analytic processes* are *unnecessarily slow*, and they fail in the *most essential requirements of high educational value* in the general development of the child's powers. They do not make him *self-active*; they do not give him opportunities either for *finding* or for *solving problems*, and they depend on *memory* and not on *operative processes* for the development of the child's power. These are sufficiently vital reasons for rejecting a method of teaching any subject, or developing any power." Not one of these objections

can be made to **THE STORY METHOD**. It is in perfect harmony with the best educational theory. It is perfectly natural.

In the course of the growth of the English language, there has been developed what may be called the "Natural System of Diacritical Marks," according to which the position of a vowel determines its sound. Upon the principles underlying this Natural System of Diacritical Marks is based all the phonic work involved in **THE STORY METHOD OF TEACHING READING AND SPELLING**.

The advocates of the *word method* and of the *sentence method* claim that the beginner can not be interested in phonics. In **THE STORY METHOD** every letter is imbued with life; the interest is constantly at a white heat; and every child is on the tiptoe of expectation to see what is coming next. *A fairy story introduces the vowels under the guise of fairies*, and as the story continues, the consonants are introduced under the guise of dwarfs who, in their attempts to call the fairies, accomplish the blending of the consonants with the vowels. In the course of the development of the story pupils are taught to recognize *open* and *closed sound* families, after which all comes with ease.

**Caution:** Do not attempt to teach this method until you have completely mastered it. If you wish to get results, do exactly as directed, and leave nothing until it has been thoroughly mastered. Your class should devote one period each quarter of the day to reading.

**THE STORY PRIMER** was written to go with this method, but it will fit nicely into any course of reading, regardless of method. With **THE STORY METHOD**, the first primer should be **THE STORY PRIMER**, but any primer may be used. With the **STORY METHOD** and **STORY PRIMER** any normal child should become an independent reader in three or four months, and an independent speller by the end of the third or fourth year.

**THE STORY PRIMER** can be used nicely with any phonic method or with any word or sentence method or action method supplemented by phonic work. It is well adapted to teach foreigners and backward children.

## Phonetics

Phonetics is the science of speech sounds.

**Organs of Speech:** The organs of speech are the vocal chords, tongue, teeth, lips, the hard and the soft palate and the uvula.

**The Larynx:** The larynx or voice box is composed of several pieces of gristle so united that its shape may be changed by the use of certain muscles.

**The Vocal Chords:** The vocal chords are two crescent-shaped membranes having their points attached, front and rear, and their rounded edges attached to the opposite sides of the larynx. When not in use, these membranes hang loosely against the sides of the larynx. When in use, they are stretched until their inner edges approach each other to within almost a hair's breadth, and the air from the lungs is forced between them, causing them to vibrate and to produce sound or voice.

**Resonance:** The pharynx, the mouth, and the nasal passages form a resonance chamber; and their size and shape, and the size and position of the tongue have much to do with the character of the sound uttered.

**Vowels:** A vowel is the voice modified by the resonance as explained above. Vowels may be sounded audibly alone, and by their aid consonants may be sounded audibly. Consonant means "sounding with." Consonants are so named because they can be sounded audibly only in conjunction with vowels.

**Diphthongs:** In sounding o, the mouth passage assumes one position, and in sounding i, it assumes another position. If the change from the first to the second position is made without stopping the voice, so that one vowel sound glides into the other with a single impulse of the breath (that is in the same syllable), we have a diphthong. Remember that diphthong means two sounds, and not two letters with a single sound, as ae in Caesar.

**Triphthongs:** When three vowel sounds are so run together that they are pronounced with a single impulse of the breath, we have a triphthong. Triphthong means three sounds.

**Compound Vowels:** If two or more vowels are written consecutively (together) to represent a sound that is not represented by either alone, we have a compound vowel. If two vowels are written together to represent the sound of either, or if two consonants are written together to represent a single sound, we have a digraph. If three vowels are written together to represent the sound of one of them we have a trigraph.

**Consonants:** If the breath is forced through a narrow passage, as between the teeth for *s*, or through the nasal passages for *n*; or if the breath is entirely shut off for a moment, as by the lips for *p* or *b*, we have a consonant.

Consonants may be classified according to the obstruction, thus:

Lip letters or labials: *p, b, f, v*.

Teeth letters—dentals: *t, d, th*(in), *th*(is).

Tongue letters—linguals: *l, r*.

Roof of mouth letters—palatals: *j, ch*.

Throat letters—gutturals: *g, h, k, c=k*.

Nose letters—nasals: *m, n, ng*.

Consonants may also be classified as soft, hard, etc.

**Soft or voiced consonants or sonants:** If you will place the thumb and finger against the voice box (Adam's apple), and utter *b, d, g, v, z, s=z*, or *zh, th* as in this, you will feel the vocal chords vibrate. These are called voiced, soft or sonant sounds. If you will utter *p, t, k, f, s* as in this, *sh, th* as in thin, you will not detect any vibration. These are called voiceless or hard sounds, or surds. The sonorous consonants, *r, l, m, n* (*ng*), are also called *liquids* because they readily run into other sounds.

The stopped consonants, *b, d, g, j, ch, p, t, k*, are also called stops, checks, explosives or mutes. The rest of the consonants are open. The continuous consonants, *v, f, zh, sh, z, s, th*(is), *th*(in),

and *h* are called *breaths* or *spirants*. *s*, *z*, *sh*, *zh* are also called *sibilants*.

Double consonants:  $j=d+zh$ ;  $x=k+s$ , or  $g+z$ ;  $z=d+s$ .

Semi-vowels are *w* and *y*.

Long and short: Utter the name sound or the so-called long sound of each vowel and immediately after uttering each name sound, utter the corresponding short sound. Do this several times, watching the movement of the tongue. You will notice that the name or long sound is uttered with the tongue in one position, while the tongue is depressed from this position to utter the short sounds. The whole matter will be much more readily comprehended by the children, if you teach the long sounds as name, narrow, or close sounds; and the short sounds, as open sounds. The name, narrow or close sounds are made through a narrow or close passage between the tongue and the roof of the mouth. The open sounds are made through an open passage between the tongue and the roof of the mouth. Broad sounds are made through a broad passage between the tongue and the roof of the mouth.

There are about 42 or 43 sounds in the English.

Vowels: *a*, 7; *e*, 2; *i*, 1 (see diph.); *o*, 2; *u* (as in but, pull, fur, fool), 4 (see diph.).

Diphthongs:  $i=broad\ a+e$ ; *ai*, *oi*, *ou*, *eu* (*u* as in *mute*), 5.

Semivowels: *w* and *y*, 2.

Consonants: Sonants, voiced or soft,  $\overbrace{b, d, g}^{\text{Stops}}, v, z, zh, th$ , 7.

Surds, unvoiced or hard,  $k, p, t, f, s, h, sh, th$ , 8.

Liquids, *r, l, m, n, ng*, 5.  $\underbrace{f, s, h, sh, th}_{\text{Continuous}}$



## Educational Theory

Every teacher should be so thoroughly acquainted with the best educational theory that her work would unconsciously conform to the underlying laws or principles.

This book is intended to help those teachers who have had neither experience nor special training. Every such teacher should, as soon as possible, read Lange's *Apperception*,\* Quick's *Essays on Educational Reformers*, one of the recent texts on Pedagogy, and on Psychology. Advantage should be taken of the first opportunity to take a normal course or to secure professional training; but, in the meantime, careful consideration should be given to the following Educational Theory.

### I. Educational Purposes or Objects:

1. Development of the Mind as to:
  - a. *Power* of action.
  - b. *Tendency* of action.
  - c. *Habits* of action.
2. Acquisition of Knowledge:
  - a. *Exact*, for business uses.
  - b. *Thorough*, for general intelligence.
  - c. *Extended*, for mental culture.
3. Development of the Moral and Religious Nature as to:
  - a. Correct moral standards.
  - b. Proper attitudes towards God and man or society, and the lower animals.
4. Development of perfect physical manhood and womanhood, and the acquisition of skill in using the bodily members.

### II. Laws or Principles Governing:

1. Development of Mind:
  - a. *Activity* develops power.

- b. *Repeated Activity* develops *tendency*.
  - c. *Repeated Activity* develops tendency into *habit*.
  - d. *Kind, duration and frequency* of activity should be adapted to the mental state.
2. Acquisition of Knowledge:
- a. First elements acquired through *activities of perceptive faculties*.
  - b. Acquisition should *begin* where *present knowledge ends*. See Apperception.\*
  - c. Acquisition precedes elaboration. Hence, *knowing*, then *thinking*; facts, then reasons, causes, theories.
  - d. New knowledge should be promptly associated in memory with the old.

### III. Educational Means:

- 1. Play.\* Hence, a well equipped playground and gymnasium should be provided.
- 2. Work. Hence, every school should have well equipped departments in manual training, domestic science and art.
- 3. Study:
  - a. Of objects of sense—object lessons, pictures and travel.
  - b. Of books; set lessons—reading for information.
- 4. Practice:
  - a. *Using* knowledge to *acquire* knowledge.
  - b. *Using* knowledge to *acquire skill* in using.
- 5. Instruction:
  - a. Through the inspiring personality of teacher, author, etc.
  - b. Through recitation and other exercise.

\*Play and work might be regarded as subdivisions of Practice; but because of their importance as factors in developing independence and originality they are given the above position.

## Attention

Attention is the fixing of the powers of the mind upon impressions received through the senses or upon subjects of reflection. Attention is the most important activity of the mind. Without attention there can be no definite impressions through any of the senses; no real conscious seeing or hearing, no vivid feeling, tasting or smelling; no distinct thinking or deliberate doing. Just as the camera may admit the light from all objects within its field, but fails to record a well defined picture of all objects not at the proper focal distance, so in our field of vision there may be many objects of which there is a certain vague, inactive consciousness, objects which come and go without making any lasting impression. Only those things upon which the mind's eye is focused will leave a definite image in the memory. Likewise many sounds may be within the field of hearing; the barking of dogs, the confusion of many voices upon the streets, the call of the newsboys, the rattling of wagons, the clatter of the feet of horses, the honking of automobiles, the crunching noise of the street cars, the screeching of whistles; but the mother who is listening to the cooing of her first-born will be just as deaf to all outside sounds as she is to the efforts of her neighbor to call her over the phone when the receiver is down or the line is broken. Without a conscious exertion of the mind to fix it upon some particular object, sound, or other source of message, there can be no satisfactory connection between the source of the message and its intended destination, and therefore no distinct impressions, no well defined images, nothing to be remembered, and consequently no memory, and no reasoning or teaching.

Attention may be:

1. As to Motive:
  - a. *Instinctive*, induced by *pleasure* or *pain*.
  - b. *Controlled*, induced by *effort* of *will*.
2. As to Manner Exercised:
  - a. *Comprehensive*, exercised upon a whole.
  - b. *Discriminative*, exercised upon a part.

3. As to Attitude of Mind:
  - a. *Receptive, passive.*
  - b. *Investigative, active, aggressive.*
  - c. *Executive*, attending to something that is understood.
4. As to Stimuli or Subject Investigated:
  - a. *External.*
  - b. *Internal.*

### PROPER MOTIVE FOR ATTENTION

With many teachers attention simply means a passive or receptive attitude of the mind. Nor does it ever occur to them to take advantage of other than the controlled attention.

When the appeal for attention is to the will alone, frequently the attitude of the body only is one of attention, while the mind is indulging in beautiful reveries.

In order to get the best results with children the motive should be pleasure. Many things excite in us such intense pleasure or pain that we instinctively concentrate the powers of the mind upon these objects. Attention thus induced may be called instinctive attention. This is the attention that characterizes childhood, the attention that comes without conscious effort, lasts while pleasure or pain lasts, continuing sometimes even against our wishes.

As the busy bee flies from flower to flower to sip the nectar from their cups and at the same time gathers golden grains of pollen, so the mind of the child, bent upon gathering sweets, flits from one object of attraction to another, and incidentally gathers the more enduring knowledge of the nature of things. While his aim is pleasure, the attitude of his mind is such that he easily and rapidly acquires knowledge. So intense is his attention that he acquires knowledge with greater ease and with greater rapidity than he ever does in later life, even when knowledge is his chief aim. In the short space of two years after his second birthday a child learns to speak his mother tongue as he hears it. At the same time he will learn another language if he has the opportunity to play with children who speak an-

other language. Within his limited sphere, which is much more extended than most people are willing to admit, he is intimately acquainted with nature and art and with the relations of things to each other and to himself. He puts into practice his interpretation of many of the laws of physics, and seldom makes a mistake in reading human nature. The clearness and the permanency of ideas gained during this period is due to the interest and consequent intensity rather than to the continuance of the attention. In the home, on the streets, in the fields, woods and shops, children are drawn to things by the pleasure they find in them, they watch them, handle them, and use them with intense interest. The things best calculated to give pleasure to the child are those in which there is a combination of the familiar and the strange. The period of instinctive or pleasure induced attention should be extended just as far as possible into the school life. As far as there is a proper sequence of pleasing experiences or of pleasurable contact with the world, so far will the period be extended. Froebel aimed to make the most of instinctive attention, and he sought to extend the period, making possible a well related sequence of pleasing experiences and pleasurable contact with the world by bringing the child in contact with a carefully graded series of attractive objects and occupations, suited to induce observation and reflection. He has done much to prepare the child for school as he thought the school should be. But owing to large classes, lack of material, and lack of training many teachers are unable to follow up the work of Froebel in the presentation of such subjects as reading, and spelling, and number work. In working out **THE STORY METHOD OF TEACHING READING AND SPELLING** as in no other method it has been the aim of the author to take every possible advantage of instinctive attention, and to develop a method in harmony with nature's method and with the kindergarten. While to the casual observer the chief aim of the method seems to be play, in the midst of his pleasure the child acquires incidentally but more easily and more rapidly than by any other method the ability to read and spell the English language. The child also incidentally gets a systematic course of training that gradually culminates in a mental discipline that enables him to control his attention by force of the

will. Attention given as a result of a conscious effort of the will may be called controlled or directed attention. The teacher may secure it by showing the pupil that it is to his advantage or by using force. The former way is always to be preferred, but the attention must be had even if compulsion is necessary to secure it.

While it must not be forgotten that the instinctive or attracted attention is the most effective in gaining knowledge, it must be remembered that our best growth results from training ourselves to do, up to our best standard of power, the things we are not predisposed to like. Different minds are fond of studying different subjects, but as children grow older they should be gradually introduced to the less attractive subjects. If the introduction be gradual there will be a gradual strengthening of will power. In children the will or the power of self-control is weak and should be strengthened. The teacher should be careful not to break the child's will. If the change undertaken be too violent or too radical the child is likely to offer resistance and the teacher must either suffer defeat or break the will of the child, either of which may be very serious.

### COMPREHENSIVE AND DISCRIMINATIVE ATTENTION

We may view a landscape as a whole without examining any of its parts, or we may note carefully the shape of a particular leaf without thinking about the tree upon which it is found. In the first instance, we are exercising comprehensive or inclusive attention; in the second, discriminative attention. The teacher should remember that we may see a thing as a whole, see it repeatedly until it seems quite familiar, and still we may have very little definite knowledge about it. How many people, if called upon unexpectedly, could give anything like an accurate description of their neighbor's house? The teacher should remember that we never know a thing thoroughly until we have seen it as a whole and have seen all the parts in their relation each to the other and to the whole, and have examined each part as a separate unit. If we see only the whole we see as we have seen our neighbor's house. If we see less than the whole we may see as the

blind men saw the elephant. Feeling respectively the side, the tusk, the squirming trunk, the knee, the ear or swinging tail, they saw the same elephant as a wall, a spear, a snake, a tree, a fan, or dangling rope. See *The Blind Men and the Elephant*, by Saxe.

Much of our bad spelling is due to the use of the word method and of the sentence method in teaching reading. The pupil who is so taught sees words as we see our neighbor's house, or as we see an object or collection of objects while rapidly passing, or as the blind men saw the elephant. Nor will a resort to phonic analysis ever completely remedy the trouble. Our scheme of education should provide for the definite training of the power to give comprehensive attention so as to get in an instant a clear conception of the independent existence and the relationship of a considerable number of things. It should also provide for definite training of the discriminative attention. Neither of these will ever be accomplished if our method be such that we rely wholly or even largely upon the receptive attention. A passive attitude of the mind is insufficient. Our method must be such as to arouse the mind to the investigative attitude. The attention must be active or aggressive. In our third essential step of word building, in the recognition of open and closed sound families, the pupil is so constantly called upon to use the investigative attention that an aggressive attitude of the mind becomes habitual with him. All other methods rely almost wholly upon the receptive attention.

# Reading

## OBJECTS, MEANS AND METHODS

In order to attain satisfactory results in teaching any subject, the teacher should have a definite picture of the objects to be attained, of the means to be used, of the subject-matter to be presented, of the principles to be developed, of the method and order of procedure. Hence the teacher should be familiar with the following outline:

### I. Objects:

#### 1. Practical:

- a. To enable the pupil to translate silently the words, signs and sentences of the written or printed page into definite ideas, thoughts, feelings (and actions).
- b. To enable him to convey these ideas, thoughts and feelings to others (with such force as to cause them to act).

#### 2. Educational:

- a. To develop the feelings and the knowing and thinking faculties.
- b. To develop and cultivate a taste for or a desire to read good literature and the ability to appreciate it.
- c. To enlarge the vocabulary and increase the power of expressing thoughts and feelings with ease, accuracy and force.
- d. To enable one to interpret with ease and accuracy the thoughts and feelings of others when so expressed.
- e. To supplement one's knowledge of human nature.



II. Means: The child is always *most receptive, most expressive, most original, most natural, most keen, most intense, and self-reliant in his play. Here, utterly unconscious of self, stimulated by pleasure, he instinctively investigates things for himself and he sees clearly, thinks freely, and acts quickly and confidently.* Hence the keynote to the method is *play and self-activity; activity in overcoming a related sequence of well graded difficulties; in solving a series of increasingly difficult problems arranged as definitely and as systematically as in mathematics or science.*

Therefore—

1. Games and stories for teaching the pupils to associate with the letters the sounds in nature with which he is already familiar and which he delights to imitate.
2. Pictures, vowel and consonant cards, charts and black-board work, word lists and a supply of letters printed on squares of manilla paper or on cardboard.
3. Books:
  - a. For individual reading and for concert drill.
  - b. For supplementary reading at sight.
  - c. For individual silent reading of fiction, poetry, biography, history, geography, and travel and adventure, etc.
4. Rhetoricals—reading and declaiming of:
  - a. Selections assigned to cultivate the pupil's literary taste.
  - b. Selections selected by pupil to test his literary taste.
5. Oral and written reproductions.

III. Methods: In order to accomplish the foregoing objects to be attained in reading, let us classify our words as:

1. "*Eye Words*": All those words whose spelling is not indicated by their pronunciation. To be taught generally after "*Ear Words*," and by the "*Word Method*."

2. "*Ear Words*": All those words whose spelling is indicated by their pronunciation. To be taught by the "Phonic Method."

## WHAT TO TEACH AND THE ORDER AND METHOD OF PROCEDURE

1. Teach by story the sounds of the vowels *o, a, i, u, e*, when standing alone. See pages 42-52:

- (1) *Principle: Vowels standing alone have the name or close sound.*

Note.—The name, narrow, or close sounds of the vowels are made through a close or narrow passage between the tongue and the roof of the mouth. They are sometimes called the long sounds. They are artificially indicated by the macron above: *ō, ā, ī, ū, ē*. They are naturally indicated by their position as set forth in Principles (1), (2), (4), (5). *ī*=a diphthong=broad *a*+close *e*.

- (2) *Principle: If one, two or three consonants be prefixed to a vowel to form a monosyllable or an accented syllable, the vowel has its name sound or close sound.*

2. Teach by story the sounds of the consonants.

Caution: Do not teach the names of the consonants until pupils have learned to read.

3. Teach the blending of single, double and treble initial consonant sounds with the name sounds of the vowels.

4. Teach close sounds and open sounds of the vowels. (See note.) This may be done by having the pupils watch your lips while you utter first the close and then the open sounds of each vowel: *ō, ȓ, ā, ȧ, ī, ĩ, ū, ũ, ē, ě*. Hold the lips as close together as possible while uttering the name or close sounds, and as wide apart as possible while uttering the open sounds.

Caution: Never permit pupils to give the open sound to

a vowel that comes under Principles (1), (2), (4) or (5). In order to avoid trouble with defective hearing, keep a and e as far apart as possible.

Repeat the close and the open sounds alternately as instructed above, until some one tells you that you make one set of sounds with your mouth open and the other with your lips close together. Then tell them that the sounds made with the open passage are called open sounds, and the sounds made with the close passage are called close sounds. Have the pupils make first the close and then the open sounds, and they will observe that when the open sounds are made the tongue drops or is depressed somewhat from the position assumed while uttering the close sounds. Open sounds are often called short sounds. If long and short are to mean anything to the child they should be used to express quantity rather than quality. Open sounds are artificially indicated by the breve above: ö, ä, ĭ, ŭ, ě. They are naturally indicated by position as set forth in Principle (3).

- (3) *Principle: All (?) monosyllables and accented syllables containing a single vowel and ending in a consonant have the open sound of the vowel. an, Ann, ed, egg, of, off, it, od, on, in, un, muff, bid.*
- (4) *Principle: In all (?) monosyllables and accented syllables with a single consonant between a final e and a preceding vowel, the final e makes the first vowel tell its name. Do not put any stress on the fact that the e is silent. mate, mete, mite, mote, mute, made, mode, ride, cute, pute, fuse.*
- (5) *Principle: In all (?) monosyllables and accented syllables containing two vowels followed by a consonant, the second vowel makes the first vowel tell its name. Do not teach that the second vowel is silent. Of course, it is silent, but lay the stress on the statement that the second vowel makes the first vowel say its name or tell its name.*

5. Teach "*open sound families*" and "*close sound families*." (See the work as outlined for the Eleventh Unit.)
6. Teach pupils to blend all the single, double and treble initial consonants with all the "*open sound families*" and with all the "*close sound families*."
7. Teach the *broad* sounds of a. Broad sounds are made through a broad passage between the tongue and the roof of the mouth.

Broad sounds of a:

- (1) ă a is broad before *w, u, ll, ld, lt*; between *w* and *r*; and *u* and *r*. *o* before *r* sometimes has the same sound. In Webster it is indicated thus: ă.
- (2) ä a is broad *before lf, lk, and lm*, when the *l* is silent; *before final r* or *r* followed by a final consonant; *before un* as in *aunt, gaunt, taunt, launch, haunch*. In Webster it is indicated thus: ä.
- (3) ȧ a is broad *after w* or *u*. In Webster it is indicated thus: ȧ.
- (4) ȁ a is slightly broad in such words as *ask, asp, ass*, and in words containing the combinations *ask, asp, ast, ass, ance, ant, aff, aft, ath*. In Webster it is marked thus: ȁ.
- (5) â a is slightly broadened in such words as *care, hare, tare, mare, fair, hair, pair*. Observe that if the *r* in these words were replaced by some other consonant, the result would be the name sound of the *a*. In Webster it is indicated thus: â.
- (6) ȡ The obscure sound of *a* is found in unaccented syllables as in *senate*. In Webster it is indicated thus: ȡ.

Explanations: The broad sound of *a* after *w* and *u* is due to the fact that the tongue is well depressed to utter the *w* or *u*, and fails to rise before the *a* is uttered. The broad sound of *a* before *w, u, ll, ld, lt*, etc., is due to the fact that the tongue must be lowered to utter

the sounds of these letters. and it is lowered in time to make the a broad.

Obscure vowels: Vowels in unaccented syllables, and before *r* are usually so pronounced that it is quite difficult to detect by the ear one vowel from the other. Such vowels are called obscure vowels. Woman, turban, flaxen, waxen, robin, wagon, Wabun, senate, etc. Before *r*, all vowels have a decided tendency to assume the same sound. Remember that the position or neighborhood of a vowel determines its sound: liar, lyre, umpire, tailor, sulphur, purr, per, donor, molar, color, brother, fakir.

Caution: In teaching the broad sounds to beginners, simply say that *a* before *w*, etc., is broad, and give the correct sound. After the teacher has done this many times, she should occasionally question the pupils as to what they see to tell them the sound of *a*, etc. Do not teach diacritical marks until you wish pupils to consult the dictionary, or keys to the pronunciation of geographical and historical names.

8. Teach *Eye Words*. Until pupils have mastered the Phonic Method, avoid as far as convenient, the presentation of Eye Words. But when you do use them, remember that at first they should be taught wholly through the eye, and not phonetically. Pupils should be taught to look at these words until they can close the eyes and see a distinct image of each word. They should see in the "mind's eye." Such work may be made very effective in all grades and in the high school. Beginning in the first grade with a single word, pupils will gradually acquire the power to see in the "mind's eye" a distinct image of a group of words in a spelling lesson, an English, German or Latin declension or conjugation, or a group of dates in history, and thus save much labor. The first time each new sight word is met during the first five or six months, the teacher should give the pupil the correct

pronunciation before he has a chance to make an error. Before letting pupils attempt to read, all new sight words should be placed upon the board and disposed of. If pupils are familiar with a certain part of a sight word, take advantage of this fact and help them with that part of the word with which they are not familiar. Sight words must be acquired largely through the memory; but the eye will render invaluable assistance if it is properly trained. To teach pupils to visualize proceed thus: Teacher:—Close your eyes. How many of you can see a real picture of your mother (or of your grandmother, father, or grandfather)? What is the color of the hair you see? Is it straight or curly? What is the color of the dress she is wearing? The color of her eyes?

9. Teach the endings and words found in the practice lists.

Caution: Do not explain the meanings of words in the phonic drills unless they are used in the reading. The phonic drills are to develop the ability to pronounce correctly and without hesitation. Be real careful to take sufficient time to master all the work planned.

10. Practice.

I. Primary Grades: In the first three grades and in the first half of the fourth grade the reading should be almost exclusively sight work. The aim should be:

- a. To develop power to do independent work. To accomplish this, at first much attention should be given to word building and to sight reading. Do as much individual work as possible. In the first and second grades, endeavor to hold the attention to one thing for only a short period.
- b. To develop fluency. Fluency may be gained only by much reading. First and second grade pupils should read at least four times every day. All the new or difficult words should be placed on the board along

with all the words built on the same families, and before reading, the teacher should point out these words, and have the pupils individually and in concert, pronounce the words as the pointer leaves the board. If pupils hesitate at all, the same course should be pursued in the third grade. The second and third grade teachers should be thoroughly acquainted with every step taken by the first grade teacher. And when pupils show the need for it, the same steps should be taken in the second and third grades as are taken in the first. The teacher will then lose no time in getting on common ground with her pupils.

Note.—In assisting pupils to analyze words, if the word has an ending, first cover all but the ending and have pupils give the ending; then uncover the preceding family name and have the pupils pronounce the family name; next uncover the consonant or consonants preceding and have the pupils pronounce. Continue thus to the beginning of the word. The pupils will then pronounce the whole word without hesitation.

- c. To develop the understanding of and the appreciation of literature. Teach pupils to recognize:
  - (1) Repetition, at first, of words; later, the regular recurrence of heavy (accented) and light (unaccented) syllables. This is the only (absolute) essential of poetry.
  - (2) Personification: (Children make persons of their dolls when they talk to them.) Purify=make pure; purification=making pure. Personification is the act of making a person.
  - (3) Metaphor: (Metaphor is characteristic of the language of children who are very apt to indulge in calling names.)

- (4) Simile, and Onomatopœia, the thoughts of which are specially pleasing to children, who are full of mimicking instinct.
  - (5) Antithesis or Contrast: In order to teach emphasis, if the pupil should fail to emphasize the proper word, let the teacher read the sentence substituting another word in place of the word that should be emphasized. (The teacher should first tell the pupil to look for errors and correct them.) Example: The *first* boy was *hopping*. The *second* boy was *jumping*. Notice that first and second are contrasted, and therefore each should be emphasized. The same is true of hopping and jumping. Should the pupil fail to emphasize "first," let the teacher read thus: The *third* boy was *hopping*. Then let the pupil correct the error. This method will seldom fail to bring the desired results. If the pupil fail to emphasize hopping, let the teacher read thus: The *first* boy was *running*. Then have the pupil read it correctly.
  - d. To develop a literary vocabulary and beautiful thoughts, appropriate memory gems should be learned, and the merits pointed out and studied.
- II. Intermediate Grades: In the last half of the fourth grade and in the fifth and sixth grades.
- a. Lessons to be studied with definite ends.
  - b. Supplementary sight reading; first of sentences, then of paragraphs, to be followed immediately by oral reproduction of the thought in the words of the pupil, with and without questions by the class or teacher.

The teacher should remember that the crucial test of a child's understanding of a selection is his ability to explain its meaning in his own words. This is one of the important steps in learning to



read, and pupils should be given systematic training in reporting in their own words, both in writing and orally, the meaning of selections which they have read. The pupil's interpretation should be accurate, comprehensive, and as rapid as possible. To secure such results, many plans may suggest themselves to the wide-awake teacher. A very practical plan that may be used in all grades, and one that involves very little expense, is to have in each grade or class a collection of clippings from children's papers, magazines and newspapers, pasted on cards. These may be distributed at random, with the clippings turned down upon the desks. At a signal, the clippings should be turned up and, after the lapse of sufficient time, the cards should be replaced upon the desks with blank side up. The children should now be given the opportunity to stand and tell the class what they have learned.

These clippings should include short stories, especially humorous stories. A few real clean after-dinner stories will add to the interest and do no harm. Current events, statements about science, history, biography, or a vivid description of places and objects of interest may be used. If it is desired to test the whole class on the same clipping, it may be written on the board and a curtain drawn over it until all are ready. Then at a signal the curtain may be raised and all may be permitted to read until sufficient time has elapsed when the curtain may be lowered and all required to write in their own words what they have learned.

- c. Supplementary silent reading for reproduction, oral and written. In the fourth and the following grades much attention should be given to oral and written reproduction of such selections as Ruskin's King of the Golden River, Irving's Rip Van Winkle and Legend of Sleepy Hollow, Hawthorne's Great Stone Face, Hale's Man Without a Country, Dickens' Christmas Carol, Grimm's Hans in Luck, Lamb's Tales from Shakespeare, Stories from Greek and Roman Mythology, Pinocchio, and Heidi.
- d. Reading of books for information.

- e. Reading of books for pleasure. In these grades the pupils should acquire a love for history. The continuous reading of much history of the right kind will bring about the desired result. Pratt's America's Stories for America's Children, Spark's Expansion of the American People, Ten Boys on the Road, Murche's Science Readers, Tappan's Story of the Greeks, the Romans and the English, Whitcomb's Heroes of History for N. Y., Carpenter's Geography Readers and Industrial Readers, will furnish excellent material for supplementary reading in these grades.
- f. Select readings, declamations and memory gems.
- g. Figures of Speech and Facts About Poetry.

Teach in Grade

- |      |      |   |
|------|------|---|
|      |      | 1. Repetition.  |
|      |      | 2. Personification. (The making of a person.)               |
|      |      | 3. Simile.  |
|      |      | 4. Metaphor. (The transfer of names or calling of names.)   |
|      |      | 5. Onomatopœia. (Imitation of sound by sounds of words.)    |
|      |      | 5. Antithesis or contrast.                                  |
|      | 6. { | Hyperbole. (Throwing over or exaggeration.)                 |
|      |      | Irony.  |
|      |      | Interrogation.  |
|      |      | Exclamation.  |
|      |      | Apostrophe. (A turning away.)                               |
|      |      | Climax. (A ladder.)   |
|      | 7. { | Allegory.   |
|      |      | Metonymy.   |
|      |      | Synecdoche.   |
| 8. { |      | Epigram.  |
|      |      | Epithet. (A sort of brand to express a well known quality.) |
|      |      | Litotes.  |

## Teach in Grade

1. { In poetry, teach pupils to observe the regular
2. { recurrence of heavy (accented) and light (un-
3. { accented) syllables.
4. { Indicate thus: —' —' —' —' —'.

Verse: (From *verto*, I turn—*prose* means run on.)

A line made up of feet (as indicated above) so named because the early priests walked to and fro, thus keeping time as they chanted.

5. { Meter or Measure: By the meter or measure of a poem we mean the kind of feet or units and the number of feet in each line or verse.

6. { Feet: There are four kinds of feet—

1. Trochaic —', the running or the tripping measure:

“Come and trip it as you go  
On the light fantastic toe.”

7. { 2. Iambic —', opposite to the Trochaic.
3. { Dactylic —'' (from the Greek word for finger), has one long and two short, or one heavy and two light syllables.
4. { Anapestic —'', which means driven backwards. It is the opposite to the Dactylic.

8. {

A verse or line containing two Iambic feet is called an Iambic Dimeter: —'—'; three feet, Trimeter; four feet, Tetrameter.

A line containing five Trochaic feet is described as Trochaic Pentameter; six feet, Hexameter; seven feet, Heptameter; eight feet, Octameter.

—'—'—'—'—', Trochaic Pentameter.

—'—'—'—'—', Iambic Pentameter.

—''—''—''—''—'', Dactylic Pentameter.

—''—''—''—''—'', Anapestic

Hexameter.

Value of inversion as a means of emphasis.  
Sentences: long, short (see laconic), loose, periodic, balanced; and the effects of each.

## 11. Suggestions on seventh and eighth grade reading:

- a. Selections should be studied with reference to thought, feeling, and mode or manner of expression (style); and drill in sight reading.
- b. Memorized selections recited and criticised.
- c. Lives of authors studied (in connection with the selections read or memorized) and sketches written.
- d. Readings and declamations and debates.
- e. Drills in expression of feeling and thought:
  - (1) Making the points in each thought stand out clearly and boldly.
  - (2) Emphasizing the principal thoughts and subordinating the less prominent.
  - (3) Giving the tone and the inflection necessary to convey the thought.

Note.—Read the sentence, “Yes, she is nice” to show, first, that *she* is nice, but others of her family or associates are not; second, that she is nice, but there is reservation and that you do not approve; third, that she is nice without reservation or that you do approve. Take advantage of punctuation and of errors in punctuation to show the necessity of proper punctuation as aid to interpretation of thought.

- f. Teach pupils to use the imagination to construct:
  - (1) From familiar hills, roads, scenes, etc., the pictures set forth in the selection.
  - (2) From experiences in real life, the situation and action.
  - (3) From characters in real life, the characters in the selection.

## Outline for study:

1. Preliminary preparation and mastery of the subject matter.
  - a. Author’s life and the circumstances under which selection was written.

- b. If selection is not a whole, a study of the whole for the setting.
- c. If selection is historical, discussion of events bearing on the same.
- d. Side lights from literature or history that will add interest or vividness.
- e. Gain an idea of the work as a whole by a single reading, if possible, at one sitting, without stopping to look up words or refer to notes.

Note.—A good outline will be of great assistance. Outline Studies in Literature, by Maud Elma Kingsley, by the Palmer Co., Boston, are very valuable for this purpose.

- f. This done, read a second time more carefully, with notes, which should not be memorized. After the work has been read thus, see *How to Study Literature*, by B. A. Heydrick (Hinds and Noble, N. Y.), and study as per instructions. This is an admirable little volume, and every teacher of English should be thoroughly acquainted with it.

## Silent and Oral Reading

As a rule, much silent reading should precede any extended effort at oral reading. It is understood, however, that in beginning the work of word recognition the words must be spoken “until pupils have become familiar with the way in which the different powers and sounds of letters coalesce to form words.” At this point silent reading should predominate, and should continue to predominate until the pupil has learned to recognize words instantaneously without conscious effort; until he has acquired the ability to extract thought without conscious effort from words, phrases and sentences, and until he has gained the power of accurately expressing the author’s thought and feelings in the author’s language. The best silent reader is he who can most rapidly, most comprehensively, and most definitely, interpret visible language into thought. The best oral reader is he who can most effectively convey to others the thoughts and feelings repre-

sented in visible language. Few men can read rapidly enough, because to most teachers reading means reading aloud, and much valuable time is wasted in attempting to force natural expression before pupils have acquired the powers of automatic word recognition and accurate thought getting. When one is required to perform a complex operation, he should be able to give his direct or primary attention to the highest element, or phase, of the complex processes. The subordinate processes should be so thoroughly mastered that he can perform them automatically, or without conscious effort. In oral reading the subconsciousness should attend to the subordinate processes of word recognition and of thought extraction, and the undistracted conscious attention should be given to the highest phase or the oral expression. Not only the teacher but also the pupil should have a thorough knowledge of the mechanics of reading. When this knowledge has been acquired there will be little need for mechanical directions. The pupil will readily acquire a good working knowledge of the functions of Time, Grouping, Emphasis, Inflection, Force, and Quality.

### TIME

The degree of rapidity or slowness with which a word, a phrase, a sentence, or a selection is read, is called its time. The rate of utterance or time is determined by the largeness (or smallness) of the thought and the quality or strength of the emotion or feeling expressed. Large or solemn thoughts call for slow time, while light and airy thoughts call for rapid utterance. Long, heavy and slow demand a different time from that demanded by short, light and quick. How should each be uttered? Why? What kind of time would you expect in Lincoln's Gettysburg address or Webster's Bunker Hill oration? What kind of time would you expect in a comic selection or in a Mother Goose rhyme? What kind of time would you give to a sad selection? Why should the Preamble of the Constitution be read in slow time? Give other examples of slow and fast time and the reason.

## GROUPING

Good readers recognize a larger unit than the word. They naturally group the words expressing the various ideas of the sentence. This enables the reader to give better expression, and it enables the hearer to get the thought with less effort. As the grouping is determined by the thought, the punctuation frequently assists by pointing off the thought units. Give the grouping in Lincoln's Gettysburg address, and Hiawatha. After you have finished grouping underscore all the emphatic words. How many emphatic words do you find in each group? If you find more than one emphatic word in a group you would do well to make another group.

## EMPHASIS

The sentence "The little boy caught the red ball" may be so read that it will mean:

The *little* boy caught the red ball, or

*not big*

The little *boy* caught the red ball, or

*not girl*

The little boy *caught* the red ball, or

*not threw*

The little boy caught the *red* ball, or

*not white*

The little boy caught the red *ball*.

*not bat.*

In order to bring out the speaker's thought in the various sentences the main idea is expressed in italics and should be emphasized. This means that the emphatic word should be spoken with a higher *pitch of voice*. When pupils fail to give the proper *emphasis* on *little*, the teacher should substitute *big* and have pupils correct the error, when *little* will be given the proper emphasis. Proceed in the same manner to correct other errors in emphasis. This scheme will invariably give the desired results. Ideas expressed for the first time are usually emphatic. Ann has a bird. She likes her bird. Her bird sings.

She has a cat, too. Her cat purrs and plays. Underscore the emphatic words. Contrasted ideas, too, are emphatic. Give examples. Have pupils give examples.

### INFLECTION

Inflections are changes in the pitch or elevation or depression of the voice to reveal the thoughts or feelings or motives of the speaker. When the speaker pitches his voice in a high key, we may infer that he has a strong desire to be heard or that he is acting under a high nervous strain or tension. When he pitches his voice in a low key, we may infer that he has little desire to be heard and that he has complete control of his feelings.

Direct questions and expressions involving doubt, anticipation, condition, incompleteness, uncertainty, and subordination usually take a rising inflection or upward glide of the voice. Deference, courtesy, concession, conciliation, supplication, begging, fawning, shame, surprise and astonishment all take the rising inflection. In a climax in which the speaker constantly has in mind the last term, the rising inflection should be used on each term except the last, on which the falling inflection should be used. The climax is incomplete until the last term has been reached. When each term of a series shows a completeness in itself, or when the terms are emphatic, the falling inflection is used with all terms. The falling inflection is required also in expressing *decisiveness, positiveness, conclusiveness, completion of sense, affirmation, determination, anger, scorn, contempt, and exclamatory and imperative sentences, and indirect and exclamatory questions.*

#### Examples:

Surprise and direct question: What! Are you here? May be answered by yes or no.

An indirect question: What is your tidings? Can not be answered by yes or no. Threat you me with telling of the king. Why have we the rising inflection?



Doubt, indecision, hesitation: So-no-yes-now-not yet.

Condition and decision: If this be true, then I am decided.

Contempt: Down, slave! down. Thou slave, thou wretch, thou coward.

Climax: Sans teeth, sans eyes, sans taste, sans everything.

Climax: You blocks, you stones, you worse than senseless things! To towers and windows, yea, to chimney-tops.

Irony is shown by using both the rising and falling inflection on the same word.

Irony: Brutus is an honorable man.

### FORCE

Force is the power with which sounds are sent forth from the vocal organs. An increase of mental energy in the mind of the speaker results in a corresponding increase of muscular tension of the organs of speech. When the chief stress falls on the beginning of the word it is called radical stress. When the chief stress falls on the end of the word it is called final stress. When the chief stress falls on the middle of the word it is called median stress. Many teachers seem to attach too much importance to expression. They seem to think that their aim should be to make declaimers, elocutionists, or actors out of all their pupils. They forget that at least nine-tenths of our reading must be silent thought-getting. Instead of having pupils attempt to imitate as the actor does, the teacher should get the reader to imagine himself in the situation of the speaker. Then his mental state will react upon his vocal organs and give the desired stress.

### QUALITY

Every change in the position of the vocal organs or in the size and shape of the resonance cavities or the tension of the controlling

muscles is accompanied by a corresponding change in the tone or quality of the voice. Slight changes may be made at will, but the greatest changes may be made only under the influence of emotion. Under the influence of joy and gladness we hear a bright silvery ringing quality, as in Poe's *Bells*; while under the influence of gloom and sadness we hear such tones as characterize Poe's *Raven*. When the speaker is not swayed by any noticeable emotion we hear what may be called normal tones. Under the influence of sublimity or grandeur the speaker uses a deep, full tone called the *orotund* quality, as in Byron's "*Roll on, Thou Deep and Dark Blue Ocean, Roll.*" Under the influence of sickness, weakness or fatigue the speaker uses what is called an *oral* quality. Under the influence of fear, terror or the desire of secrecy the speaker uses the *aspirate* quality, as in Shakespeare's "*Macbeth.*"

"Whence is that knocking?

How is't with me when every noise appalls me?

What hands are here? Ha! they pluck out mine eyes."

Under the influence of anger, scorn, revenge or harsh and severe emotions the muscles of the throat contract and the *guttural* tones are heard, as in Shakespeare's "*Shylock.*"

Shylock (aside) "How like a fawning publican he looks!  
I hate him, for he is a Christian,

. . . . .

If I can catch him once upon the hip.  
I will feed fat the ancient grudge I bear him."

Under the influence of awe, dread or horror, the speaker uses the *pectoral* quality, as in Shakespeare's "*Macbeth.*"

Lady Macbeth—"The raven himself is hoarse,  
That croaks the fatal entrance of Duncan  
Under my battlements—Come, you spirits,  
That tend on mortal thoughts . . . . ."

When the nasal passages are obstructed or contracted we get a *nasal* quality.

## Figures of Speech

**Definition:** A figure of speech is an intentional deviation from the plain or ordinary mode of speaking, or from the literal use of language in order to promote *clearness*, *concreteness* or *emphasis* and thereby secure a greater effect.

Figures of speech are not mere ornaments, although they generally add beauty.

Authors vary much as to the basis of classification and also as to the number of figures recognized. (Some authors give between 250 and 300.) Classified with respect to the effect produced, figures of speech may very aptly be divided into two broad classes: 1. Figures that promote *clearness* and *concreteness*. 2. Figures that promote *emphasis*.

1. Figures that promote clearness and concreteness are based upon resemblance and association. A figure of speech promotes clearness and concreteness by associating the object of thought with some other object (which is better known or more concrete than the object of thought). The figures of speech that promote clearness and concreteness are: 1 Simile, 2 Metaphor, 3 Metonymy (Synecdoche), 4 Allegory, 5 Personification.

1. **Simile:** (Neuter singular of the Latin adjective, *similis*, *similis*, *simile*, meaning like or similar.) The readiest means of illustrating an object or action is by representing it as like something else. When such comparison is definitely expressed between objects of different classes, the comparison is called a *simile*. The comparison is often denoted by *like*; but *as*, *so*, *just as*, *similar to* and many more expressions may be used; while sometimes the formal term of comparison is altogether omitted. All comparisons are not similes. Likeness alone is not sufficient to make a simile. It is the actual likeness deduced from the essential unlikeness that makes the comparison simile. Simile is specially adapted to promote clearness, but when force or passion is to be expressed our emotions indulge in metaphor.

2. **Metaphor** is derived from the Greek *meta*, over, and *pherein*,

to carry. Hence it means a transfer of names, or the substitution of the name of one object for the name of another which closely resembles it. It is the most common and the most forcible figure of speech and is specially adapted to give form and tangibility to abstract ideas. A metaphor is a contracted simile, the term of comparison being omitted, e. g., He is *like* a lion. He is a lion. Simile: He shall be as a tree planted by the river of waters. Metaphor: He shall be a tree planted by the river of waters. The child uses metaphor when he calls names.

3. Allegory comes from the Greek *allos*, other, and *agoreuein*, to speak (in the *agora* or the assembly). A Greek lawyer in advocating the cause of his client always impersonated him and spoke in the first person. He spoke under the guise of another (*allos*) in the assembly (*agora*). Hence an allegory means the description of one thing under the name of another. In this figure a course of moral or mental truth is conceived under the form of a fundamental metaphor and followed out in detail as a narrative. Thus, in the most famous of all allegories, Bunyan's *Pilgrim's Progress*, the trials and experiences of the Christian life are portrayed under the figure of a pilgrim from the "City of Destruction to the Celestial City." The advantage of allegory as a means of conveying abstract truth is two fold. First, as an extended metaphor, the allegory makes the thought more concrete. Second, the allegory takes the form of the story, which is the easiest and most interesting of literary forms. The allegory may be arranged and planned according to a plot, while a course of abstract thought must be planned with logical sequence. Good examples of allegory are Bunyan's *Pilgrim's Progress*, Spenser's *Faerie Queene*, Dante's *Divine Comedy*, Psalm LXXX, 8-16.

4. Metonymy comes from the Greek *metonymya*, *meta*, across, and *onoma* or the Latin, *nomen*, a name. Hence Metonymy means an exchange of names between things closely associated, as the use of church, town or state for the people therein, or the reverse. Synecdoche comes from the Greek *syn*, with, and *ek*, out, and *dechomai*, to receive. It is a special form of Metonymy and consists in denoting the *part* by the *whole* and the *whole* by the *part*. Many sails=many ships.

5. Personification comes from the Latin *persona*, a person, and *facio*, I make. We see the word *facio* in the word *purify*, which means to make pure. We see it in *purification*, which means the act of making pure. *Personify* means to make a person, and *personification* means the act of making a person. Personification endows *inanimate* things or *abstract* ideas with *life* and *mind*, or represents *things* which are *not persons* as if they *were persons*. Children do this when they talk to their dolls or their dogs as if they understood what was said.

II. The figures of speech that promote emphasis. A figure of speech promotes emphasis, not by associating another idea more concrete or picturesque, but by making the thought stand out more boldly through some happy manner of expressing it, which throws the thought forcibly upon the feelings as well as clearly upon the understanding. The principal figures promoting emphasis are: 1, Exclamation; 2, Interrogation; 3, Apostrophe; 4, Hyperbole; 5, Irony; 6, Antithesis; 7, Epigram; 8, Climax.

1. Exclamation (from *exclamo*, I cry out) is an emotional expression or a spontaneous outburst of thought not by a logical statement, but by some abrupt, inverted or elliptical construction. Me miserable! O insupportable hour! Oh for a lodge in some vast wilderness! O that this too, too solid flesh would melt!

2. Interrogation is the asking of a question not to secure information or to indicate doubt, but to assert strongly the reverse of what has been asked. It presupposes the idea as so certain that the reader or hearer may be challenged to gainsay the affirmation, and in this challenge consists the emphasis of the figure. Does God sleep? Who can deny the existence of God?

3. Apostrophe is from the Greek *apo*, away from, and *strephein*, to turn. Hence, Apostrophe means a turning away from the natural course of thought, in which a person or thing is spoken of, to address it (the person or thing) directly, as if it were present. When the object addressed is inanimate, the figure apostrophe involves also personification. The emphasis results from the fact that an absent object is so vividly conceived as to become present to the senses. See Webster's Oration, on The First Settlement of New England.

"Advance then ye future generations! We would hail you as you rise in your long succession . . . . . truth." See I Corinthians, 15th Chapter and 55th verse.

4. Hyperbole is from the Greek *hyperbole*, from *hyper*, above, and *ballein*, to throw. Hence Hyperbole is a throwing over, or an exaggeration, which increases the vividness of a statement without conveying a false impression. This often consists in the use of a definite for an indefinite number as, a thousand for a great many. "One moment now may give us more than fifty years of reason." "To see her is to love her, and love but her for ever; for nature made her what she is, and never made another."

5. Irony expresses the contrary (if taken literally) from what is intended to be conveyed by the speaker, whose tone, inflection or manner shows the real intention or drift. The strength of the figure consists in its being so unanswerable that no doubt can exist as to the falsity of what it assumes as true. It is a kind of "*reductio ad absurdum*." See I Kings, XVIII, 27: "Cry aloud, for he is a god; either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be waked." Also Job's address to his friends: "No doubt but ye are the people, and wisdom shall die with you."

6. Antithesis is from the Greek *antithesis*, from *anti*, against, and *tithenai*, to place. Hence Antithesis means *contrast*-(ing), or the placing of opposites in juxtaposition for the purpose of emphasizing by contrast. Man wishes to be happy but dreads to be miserable. Antithesis is characteristic of balanced sentences. For examples, see Pope.

7. Epigram is from the Greek *epigramma*, from, *epi*, upon, and *graphein*, to write. Epigram is a brief expression with an unexpected turn of thought; a witty or pointed couplet or stanza. Fact is fact. Wit is wit. "I am that I am."

8. Climax is from the Greek *klimax*, a ladder, (from *Klinein*, to slope). Climax is the regular arrangement of ideas in a progressive

series so that these shall evidently and uniformly increase in significance, interest or intensity.

“The days will grow to weeks, the weeks to months,  
The months will add themselves, and make the years,  
The years will roll into the centuries,  
And mine will ever be a name of scorn.”

See Romans VIII, 35. See also Hebrews, Chapter XI.

9. On-o-mat-o-poe'ia is from the Greek *onoma*, name, and *poiein*, to make. Onomatopoeia is the imitation of sounds, or the use of sounds that harmonize with the sense or the thing suggested. The owl hoots. The dog barks. The tinkling bells. See Poe's, *The Bells*, etc.

10. Litotes is the denial of one thing to emphasize its opposite.  
“A citizen of no mean city.”

Caution: Emphasize the three essential steps of word building.

1. Teaching the name sounds of the vowels o, a, i, u, and e.

2. Teaching pupils to blend the initial consonants as, m, p, ch, h, b, etc., with the name sounds of the vowels.

3. Teaching pupils to recognize open sound families and closed sound families and the blending of the initial consonants with these families.

The reading of the words in italics is not an essential part of the method. Nor is it essential that pupils learn the story or any part of it, although it may be learned and retold for oral work in language. Simplify the story if you wish, or modify to suit yourself; but teach the three essential steps exactly as given in the manual.

Put as much fun as possible into your work. Make your children happy and keep them happy. But remember to play to a purpose. Play and conversation and dramatization will do much for your foreign pupils and for your backward or subnormal pupils.

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FIRST DAY OF SCHOOL—FIRST UNIT\*  
VOWELS

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Good morning, children! I am delighted to see so many bright eyes and happy faces: Every time you meet me I want you to speak to me. When you meet me in the morning I want you to say, “*Good morning, Miss ———.*” (Write this on the board, substituting your own name, and omitting quotation marks, and have pupils read it every morning until each pupil can read it.) What will mamma do without you today? I know you must help mamma a great deal. How many of you like to help mamma? How many of you like to help papa? How many of you like to play? How many of you like to hear stories? How many of you ever heard a fairy story? Who told it to you? Mamma, or papa, or sister, or brother? Who told the story to mamma? I think I know who told it to mamma. Does mamma tell you stories every time you wish to hear them? Mamma is too busy to tell you stories every time you wish to hear them. I know a little boy and a little girl whose mamma has never told them one story; and they know, oh! ever so many pretty stories. Can you guess how they learned them? How did they learn so many pretty stories? They had no big sister, and no big brother, and mamma and papa did not have time to tell them stories. Do you want to guess how they learned so many pretty stories, or shall I tell you?

Listen, children, and you shall hear. Once upon a time, long, long ago, so long ago that nobody knows just when, and far, far away over the deep blue sea, so far away that nobody knows just where, there lived *five little fairy maidens*. (Write on the board and have pupils read the words in italics.) Each little fairy maiden was a happy little princess; and their father was Oberon, the good and wise king of all Fairy Land. Their mother was the good and beautiful Queen Titania. King Oberon and his beautiful Queen Titania had come from another Fairy Land, far, far away in India. They came to northern Europe to find a new Fairy Land where they could dance in the long moonlight nights. Here they lived and danced and all were happy. The king was happy, because he was not selfish. He loved other people more than he loved himself.

\*Caution: See that each unit is mastered before proceeding to the next. About two days should be spent on each unit. Use more if necessary.



He loved his beautiful Queen Titania. He loved his little fairy maidens. (How many little fairy maidens did he have? Have pupils read from the board.) He loved all his little fairy people, and he did all he could to make every one happy. The beautiful Queen Titania was very happy too; for she loved the king and her little fairy maidens, and all the little fairy folk much more than she loved herself, and she knew that they all loved her. The little fairy folk were very happy, too. For they loved their wise king and their good and beautiful Queen Titania, and the kind little fairy maidens. When the little fairy folk came before their king, they took off their tiny red hats and bowed very low and said, "Long live our wise king! Long live our good and beautiful queen! and may the fairy princesses live forever!" When they came before their good and beautiful queen, they took off their tiny red hats and bowed very low; and, when she touched one of them with her wand, he rose and kissed her little hand, then they all rose and said, "Long live our wise king! Long live our good and beautiful queen! May the little fairy princesses live forever!" When they came before the little fairy princesses, the little fairy folk took off their tiny red hats, and bowed very low, and said, "All hail the princesses." Then they stood up and waved their tiny red hats three times high above their heads, and cried aloud, "Hip, hip, hurrah! hip, hip, hurrah! hip, hip, hurrah! Long live our wise king! Long live our good and beautiful queen! May our happy princesses live forever, and may their rule never end! Every one in Fairy Land was happy. But the little fairy princesses were the happiest of all. They were much more happy than any one else. For they never thought about themselves; and they were always trying to make other people happy. But one day they were made sad. Their kind mother, the good and beautiful Queen Titania was sick. In a few days the queen died; and, when they heard of her death, they all began to cry. *The first little fairy princess cried "o."* (Write o on the board and say this is the way her mouth looked when she cried. Cry o and have pupils cry o.)

This little fairy cried so long and so hard that every one called her the o fairy. The king did everything he could to make her happy. But she was so sad that she cried herself almost away. She cried until there was nothing left of her but her round lips (point to o)

and her cry. What did they call this little fairy? What did she cry? What does the o fairy look like? What do you say when you want to call some one who is away off? What does mamma say when she does not see you and she calls you? She says, "*O May!*" (Write *O May!* Have pupils read it.) I think the little o fairy was trying to call her mamma. Read at frequent intervals everything written on the board. Commence individual work at once, and always see that each pupil does the work that will keep him up to grade. Read: *The first little fairy cried o.*

**Busy Work:** Give each pupil a package of letter squares, and have him select those that have o on them. Have them write o. Let them cut o from white or colored paper.

**Game:** Draw a big circle on the floor, and call it the big O. Draw a small concentric circle, 12 to 18 inches in diameter, and call it the little o. Place one pupil in the little o. Give another pupil a card with a printed o on one side, and a script or written o on the other side. Have the rest of the pupils catch hands and form a large concentric circle. Now ask pupils how many o's they can see. Some one will see three. Then let the pupil with the card run around the circle and touch some one or call some one's name and at the same time throw the card into the ring. The pupil in the little ring and the one named or touched should see which can call the name of the fairy first. The one who answers first should take the card and the other should take the inner circle. The one who has just dropped the card should take the vacant place in the big o. This may be varied thus: The card may be dropped behind some one, and the one dropping it may continue running around the big circle. If the one behind whom it falls does not discover it and say o before the runner gets to the opposite side of the circle, the one in the small circle may call o, and the one behind whom the card is found must change places with the pupil in the center.

Another game may be arranged thus: From a board 12 inches square and  $\frac{7}{8}$  of an inch thick construct a circular disk. At the center bore a hole  $\frac{1}{2}$  inch deep and of such diameter that a large lead pencil will fit in it closely. Paint a 2-inch circle around the disk. This will give an O with an 8-inch center. Then secure 10-inch squares of

heavy cardboard of various colors. Find the center of each and with one point of a pair of compasses at the center and with a radius first of 1 inch, then, of  $1\frac{3}{4}$  inches,  $2\frac{1}{2}$  inches,  $3\frac{1}{4}$  inches, 4 inches, and 5 inches, describe circles, and with a sharp knife cut out each circle. This will give you five O's from each disk of cardboard. Place the circular board in the center of the O on the floor. Have the pupils arrange themselves around the large O and give the pupils the O's cut from the cardboard; and have pupils play at tossing the O's over the pencil. Each pupil should be allowed to toss 5 O's, one of each diameter, or perhaps ten O's, two of each diameter; and a score of one may be given for each O thrown over the pencil or peg. In tossing the O each time the pupil misses the peg he should say "O!" and each time he tosses the O over the pencil, he should say "I have one O," or "I have another O. Now I have two O's. One O and one O are two O's." When he throws the third O, he should say "I have another O. Now I have three O's. Two O's and one O are three O's. One O and one O and one O are three O's. One O and two O's are three O's."

Another game may be devised by placing the O on bean bags and tossing them into the center O and measuring to see who gets nearest to the center. This gives an opportunity to measure and to count the inches from the center, etc. Or the O may be placed upon large balls and two lines of pupils may be formed and one ball started down each line, as each pupil receives the ball and passes it back over his head he must call O. When the ball reaches the rear pupil he must run around to the head of the line and start the ball back again. This may be continued until each pupil heads the line. The line that makes all the changes first, without error, wins the game.

The last game was contributed by Miss Rosina R. Merritt, Teachers' College, Columbia University, N. Y.

### THE FAIRY

(To be sung to "The Campbells Are Coming.")

Sing the sixth line of each stanza to the same music as the fifth. As soon as pupils are able to blend, the consonants may be blended with the vowels in the song. Write the song on the board and point to the vowels as you sing.

O who is so merry, so merry, i o!  
As the light hearted fairy? i o! i o!  
She dances and sings  
To the sound of her wings  
With an a and an i and an o, i, o!  
With an a and an i and an o, u, e!

O who is so merry, so airy, i o!  
As the light headed fairy? i o! i o!  
Her nectar she sips  
From the Primrose's lips  
With an a and an i and an o, i, o!  
With an a and an i and an o, u, e!

O who is so merry, so merry, i o!  
As the light footed fairy? i o! i o!  
The night is her noon  
And her sun is the moon  
With an a and an i and an o, i, o!  
With an a and an i and an o, u, e!

Oh who is so merry, so merry, heigh ho!  
As the light hearted fairy? Heigh ho! Heigh ho!  
She dances and sings  
To the sound of her wings  
With a hey and a heigh and a ho!

Oh who is so merry, so airy, heigh ho!  
As the light headed fairy? Heigh ho! Heigh ho!  
Her nectar she sips  
From the Primrose's lips  
With a hey and a heigh and a ho!

Oh who is so merry, so merry, heigh ho!  
As the light footed fairy? Heigh ho! Heigh ho!  
The night is her noon  
And her sun is the moon  
With a hey and a heigh and a ho!

Enthusiastically

## VOICE

O who is so mer - ry, so mer - ry, i o! As the

# PIANO

light heart - ed fai - ry?      o!      i      o!      She    dan - ces    and sings to    the

sound of her wings with an a and an i and an o, i, o!  
with an a and an i and an o, u, e!

## SECOND UNIT

Begin thus: Good morning, children! I am glad to see your bright eyes and happy faces again. Have pupils read from the board: *Good morning, Miss* ———. Then review the story; and when you come to *five little fairy maidens*, have the pupils read from the board. Every time any of these words occur in the story, have the pupils find them on the board. When you come to *O May!* have the pupils read. See that each pupil knows o and what o says.

Continue thus: The king was very sad because the good and beautiful queen was dead and because the little fairy princesses were so unhappy, and he did everything he could to make them forget their sorrow and be happy. Every time they were left alone they began to cry. One of the *little fairy maidens* cried until her mouth became all puckered up and looked like this—a. When she cried she always said a. (The teacher should pretend to cry the name sound of a and she should have the pupils do the same.) She cried so much and so long that every one called her the a fairy. Display the small o card, ask the name of the fairy and what she says; then display the small a card, etc. Read: *The second little fairy cried a.*

Busy Work: Have pupils select the a's and the o's from the letters.

Have them write o and a.

Games: Form a circle around the little o and the big O. Then use the a card as the o card was used the first day. The game may be varied by giving both the a card and the o card to the pupil on the outside. He may now throw in either card or both, and the pupils must give the sound of either one or both as the case may be. Likewise the two cards may be dropped behind one of the pupils in the circle; and, if the one behind whom they fall, does not name both cards before the runner reaches the opposite side of the circle, the pupil in the center may name them before the runner gets back and picks them up, and then the center pupil takes the runner's place, and the pupil who failed to name them goes to the center.

## THIRD UNIT

Teacher: Good morning, children! I am pleased to see you here. (The teacher points while the pupils read:) Good morning, Miss

Blank. (The teacher should substitute her own name instead of Blank.) Read everything on the board. Review the story and the sounds. See that each pupil can give o and a.

Continue the story thus: When the king found that nothing else would make the fairies happy, he sent for some of the little fairy girls to come and play with them. One of the little fairy girls was called May. Another little fairy used to make big o's with her thumbs and fingers and hold them up to her eyes and look through the o's at May and say, "*O May, I see you.*" (Write on the board below *O May*, and have pupils read it with and without the hands to the eyes. Then continue.) This pleased the fairy maidens for a while. But as soon as they were left alone they began to cry. The third little fairy princess cried so hard and so long that she became real thin and very small. Her body became just a straight line, her head became just a little dot, and you can not even see her neck. She looked like this—i. (Write on the board and show the small i card.) This little fairy cried i. She cried i so long that everybody called her the i fairy. Read: *The third little fairy cried i.*

Busy Work: Select o's, a's and i's. Write o a i, O May.

Games: Adapt the games of the first and of the second day.

## FOURTH UNIT

Teacher: Good morning, children! I am so glad that no one is absent today. Pupils read from the board: Good morning, Miss ———, etc., including everything written on the board.

Review the story and have pupils read all words and sentences on the board.

Continue the story thus: When the king found that he could not make the little fairies happy, he went away to another Fairy Land in Ireland, and there he found a beautiful fairy princess named Mab, and he made her his queen and took her to his home. She was so good to the little princesses that they all called her the Good Queen Mab. She made them happy for a while. But they soon began to cry again. The fourth fairy always cried u. She cried until her mouth looked like this—u. (Write on the board and show the small

u card. Pretend to cry u and have pupils do the same.) Read: *The fourth little fairy cried u.*

Busy Work: Select o, a, i, u. Write these and *O May, I see you.*

Games: Previous games may be adapted. Also cards containing o, a, i, u, O, I, and *May*, may be placed on the ledge of the board in view of all pupils. One bright pupil may be excused from the room while another bright pupil selects a card and holds it before the class and has them tell what it says, and then places it at the left end of the ledge. The boy who has been excused may now be recalled. He should now begin at the right end of the ledge and point to each card; as he does so he should say, "Does it say o?" The other pupils should respond, "No, it does not say o." The questions and answers should continue until the right card is found.

Another game may be played thus with the cards on the ledge of the board. Two or more pupils may be given certain sounds for which they may run, at a given signal, and see who can bring the card to the teacher and give the correct sound first.

## FIFTH UNIT

Caution: Do not teach any vowel equivalent until you are ready to teach a word containing that equivalent. When you have occasion to teach "straight" proceed thus: Pointing to aigh on the "a card" say, "On what card is this? What does it say?" Then writing aigh on the board and pointing to it, "What does it say?" Then adding a final t, "Now, what does it say?" Then, prefixing str, "Now, what does it say?" In disposing of words containing eigh, ey, ay, y, igh or any other vowel equivalent, proceed in the same manner. But every time you find it possible, take advantage of the story of open and closed sound families. See Eleventh Unit.

Teacher: Good morning, children! I want to thank every one for being in your seats before the tardy bell rang. (Write "Good morning, Miss ————" at an unusual place on the board and have



the pupils read it. Then write above it "Good morning, children." Give *children* as a sight word and have them read.

Review the story. Have each pupil give each sound, each word, and each sentence.

Continue the story thus: When good Queen Mab could not keep the fairies from crying she sent for the little fairy girls again. The little fairy girls came, but when they saw the little princesses and heard them crying the little fairy girls began to cry, too. Some of the fairy girls cried just like the o fairy. Some cried like the a fairy. Some cried like the i fairy. Some cried like the u fairy. The last fairy cried until she looked like this—e. (Write on the board and show the small e card.) She cried e, and every one called her the e fairy. Some of the little fairy girls cried e, too. Read: *The fifth little fairy cried e.*

All the little fairies cried so hard and so long that they almost cried themselves away. They became very small and they looked very queer.

The little fairies that cried "o" looked like this (show the large "o" card):

oa

o ow, ough (eau).

oe

The little fairies that cried "a" looked like this (show the large "a" card):

ai

a eigh, ey, ei, aigh.

ay

The little fairies that cried "i" looked like this (show the large "i" card):

y

i ie and ye, final (ay, ey, eye, uy).

igh

The little fairies that cried “u” looked like this (show the large “u” card):

ui  
u eu, ue, ieu, eau.  
ew

The little fairies that cried “e” looked like this (show the large “e” card):

ee  
e ei (ie).  
ea

Show each vowel card several times, varying the order, and have pupils give the names of the fairies and pretend to cry as the fairies cry.

Busy Work: Select the vowels o, a, i, u, e, and write them, and O May, I see you.

Games: Large and small vowel cards may be placed on the ledge of the board and the pupils may guess the card selected, or two or more pupils may race for sounds named by the teacher or the pupils. Two or more or even all the vowel cards may be used in the game around the big O. For this game it will be better to use the small vowel cards.

## SIXTH UNIT

### CONSONANTS

Review the vowels, words and sentences, and continue thus:

When good Queen Mab could not make the little princesses happy, she was very sad. One day she sat in her parlor and wondered how she could make the little fairies happy and what she could do to make them look as they used to look, when suddenly she heard a queer little sound at the door. She looked at the door and listened a long time. Then she saw the key turn, and she heard something I say “I” “I,” and then there popped out of the keyhole the queerest looking little fellow that looked like this—I. He ran across the floor and made a low bow before the queen and said he was a little

dwarf, and he had good news for her. He said that he and many other little dwarfs had lived down deep under the ground. They had lived there so many years that no one could count the number of years. He said they had been very rich. They had had coal mines, iron mines, tin mines, copper mines, silver mines, mines of gold and mines of diamonds. He said they made all kinds of useful things and all kinds of pretty things, and sold them to kings and queens and princes. But he said some cruel giants who called themselves men had found their home and had driven them away, and now they were taking their coal, their iron, their tin, their copper and silver, their gold and their diamonds. He said the little dwarfs were hiding any place they could from the cruel men. He said they would be glad to come and live in Fairy Land and try to make the little princesses happy if the queen would permit them to do so. The queen said she would be pleased to have the little dwarfs come to Fairy Land. The little dwarf did not wait to hear another word, but he made a low bow and thanked the queen and hurried away to hunt up the other little dwarfs and tell them the good news. The little dwarfs were pleased to hear what the queen had said, and they all went to live in Fairy Land. Many of them are queer little fellows, and they found queer little homes where they are still living. If you will listen real closely I will tell you where they live, what they do, and what they say.

**m** One little dwarf seems to have three legs and no head. He looks like this—m. (Show the m card and write m on the board.) He lives in such a queer place. He lives in the old cow's mouth. He is a good little fellow. When the old cow wants some one to milk her, or when she wants a drink or something to eat, or when she wants her little calf, this little dwarf comes out of the old cow's mouth and says m-m-m. This little fellow is called the old cow dwarf. Sometimes when the old cow was hungry, the old cow dwarf would try to call the little fairies. What do you think he said when he tried to call the "a" fairy? He could not say "a." If you will close your lips and then try to say "a" or to call the "a" fairy, you will hear what the old cow dwarf said. Pupils: ma. Teacher: That is right. He said ma. What do you think the old cow dwarf said

when he tried to call the "o" fairy? Pupil: I know. He said mo. Teacher: That is right. All close your lips and call the "o" fairy. Try it again. Close your lips and say o. Now who will be the old cow dwarf and call the "a" fairy and the "o" fairy? That is good. Will some one else try? (Have each pupil impersonate the old cow dwarf and call the "a" fairy and the "o" fairy. Then have them call the other fairies. Do not cease until each member of the class can blend the m with the name sound of each vowel.

Write on the board in the order given these combinations:

mo ma mi mu me  
ma mi mu me mo  
mi mu me mo ma  
mu me mo ma mi  
me mo ma mi mu

Point to these in every conceivable order and have each pupil give the sound. See that each pupil can blend the m with each vowel without hesitation. Be very careful that you do not permit any pupil to answer until the pointer leaves the board.

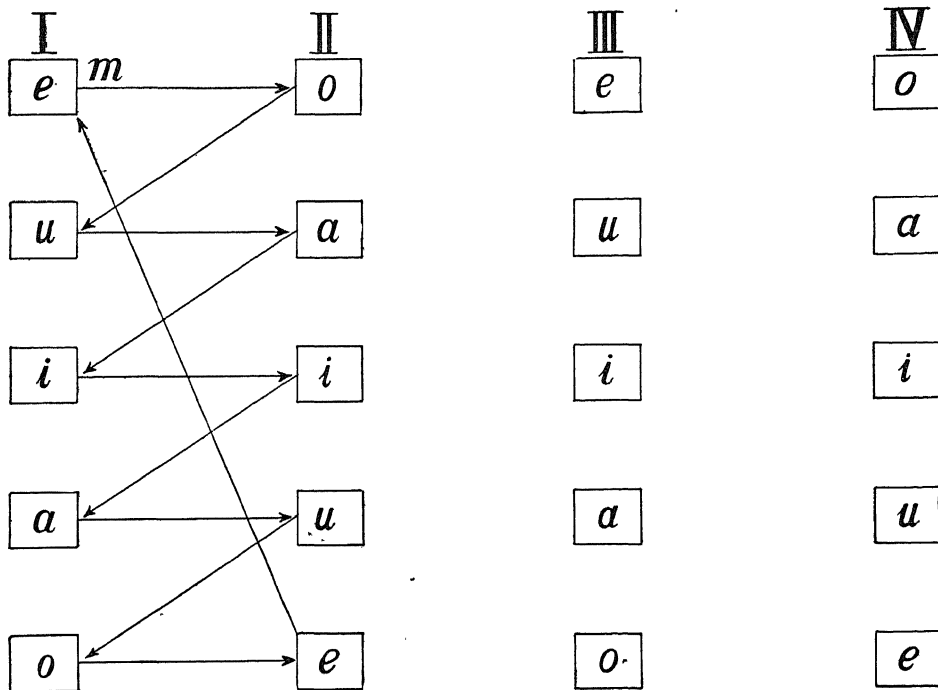
Busy Work: Select these sound graphs from the packages. Write them. Draw and cut cows.

Games: Place these and the vowels on the ledge of the board. Guess and race. Form the circle around the big O, and let the pupil on the outside drop them or throw them into the circle, at first one at a time, then two, three or more at a time.

A contest may be carried on thus: Arrange four files of pupils, about 5 pupils in each file. The files should be about 6 or 8 feet apart. The pupils in file I and file II should face and those in file III and file IV should face. Pupils should stand far enough apart that their elbows may not touch. Each pupil should have a vowel card hung upon its breast. The pupil at the head of file I and the pupil at the head of file III are each given a consonant card, or a ball or bean bag with a consonant on it. If the consonant card is used, instead of tossing it each pupil should advance to within easy reaching distance and make a polite bow as he gives the blending and passes the card.

He should then step backward to his position. The ball or bag is to be tossed in the direction of the arrows until it returns where it started, and this is repeated until the teacher calls the time to close the contest. As each pupil tosses the consonant he is to impersonate the dwarf, and by calling the vowel on the breast of the pupil to whom he tosses it he must give the blending of the consonant with the vowel. (After the eleventh unit has been taught, families may take the place of the vowels.) Each correct blending should be given a score of one, and if files I and II make more perfect blendings in a given time than files III and IV, they win the contest.

The last game was contributed by Miss Rosina R. Merritt, Teachers' College, Columbia University, N. Y.



Once there was a little dwarf  
With a wrinkly face.  
You could never guess his home—  
Such a funny place.  
Bossy's mouth was where he lived,  
Lonesome, sometimes, too.  
Tried to find a playmate;  
Just what I would do.  
Out he hopped, a fairy passed,  
Little fairy a.  
This is how he called her,  
Ma! Ma! Ma!  
Other vowels may be substituted.

—RUTH F. GOWER.

### SEVENTH UNIT

Review O, o, a, I, i, u, e; mo, ma, mi, mu, me. Good morning, Miss ———. O May, I see you. Five little fairy maidens. Good morning, children.

How many legs has the old cow dwarf? Let us count them. Here is a little dwarf that has only one leg. It looks like a peg leg. (Write on the board and show the p card.) He lives in the smokestack of the steamboat. Every time the steamboat starts he rises out of the smokestack and says p-p-p. He has puffed his cheeks out so much that his head is larger than all the rest of him. The fairies called him the steamboat dwarf. The little fairies liked to hear him puff, and he liked to please them, and he would try to call them down to the steamboat. Who can say what the steamboat dwarf says? Who can tell me what he said when he tried to call the little o fairy? Close your lips real tight and make a little puff just as you call each fairy, and you will say just what the steamboat dwarf said when he tried to call the fairies.

Teach pupils to blend p with o, a, i, u, e. Continue as with mo, ma, mi, mu, me. Show the a card and teach may, May, pay.

A steamboat is a funny home  
 For dwarfs to have, I think,  
 But here's a little steamboat dwarf  
 With face as black as ink.  
 Something must hold him very tight,  
 He sees Miss Fairy a.  
 He squirms and puffs with all his might,  
 \*And call her Pa! Pa! Pa!

—RUTH F. GOWER.

Read again the expressions above. Teach *have* and *if* as sight words. Hold up the o card and say, "I have the o card." Have each pupil hold something up and say, "I have ———." Then say, "I have another card. You may have this card *if* you can tell me what it says." Write on the board: I have ———. Fill the blank by holding objects over it and have pupils read. Then fill the blank by holding pictures of objects over it, or by drawing pictures. Then fill the blank with any word or words from the expressions above which they have read.

|          |          |
|----------|----------|
| I have a | I have a |
| I have a | I have a |
| I have a | I have a |
| I see a  | I see a  |

An illustrated catalogue will furnish pictures for filling blanks. A set of cards with I have ——— or I see ——— and having each blank filled with a different picture, may easily be prepared.

**Busy Work:** Select o, a, i, u, e; mo, ma, may, May, mi, mu, me, po, pa, pay, pi, pu, pe. Write each of the above. While doing this ask each pupil to go to the ledge of the board and pick out and bring to you each sound graph, and give you the correct sound.

**Games:** Any previous game may be adapted. Or you may take a steamboat ride. Have prepared tickets with the picture of a steamboat on one side, and on the other "Good for one round trip on the Fay Steamer from Station — to Station —." The blanks may be filled with anything that the pupils should know. For

\*In order to get a natural blending, have pupils puff the vowels out.

example station o to station a, etc. A ticket agent should sell the tickets. Each pupil should say to him, "*May I have a ticket from Station o to Station a?*" or "*May I have a ticket from Station o to Station e and return?*" The agent says, "*You may have a ticket if you pay for it.*" The purchaser says, "*May I pay you?*" Agent: "*You may pay me.*" The captain of the steamer should blow his whistle and call out, "The Fay Steamer will leave Station o in five minutes for all points on the Elf River and Fay Lake: Station a, Station i, Station u, Station e, Station May, Station pay, etc., giving all letters, combinations and words on the board. The conductor should ask each pupil as he presents his ticket, where he is going. The pupil should then say, "From Station o to Station e, or to Station pay or me," or whatever station may be on his ticket. The conductor should look at his ticket and if he has called it correctly, the conductor should permit him to go aboard the steamer. If the passenger can not read his ticket correctly, the conductor, after looking at his ticket, should read it correctly and say you must wait for the next boat. When the conductor calls all aboard and rings the bell, then the engineer should blow his whistle, and he should begin to puff like the steamboat dwarf. From time to time the boat should stop and the conductor should call the stations in the order in which they are written on the board. He should call out just before stopping, "The next stop is Station m." Then before leaving each station he should call out all the stations beyond.

What has been said about the boat ride is only suggestive. To the teacher a much better plan may suggest itself. Remember at all times that instructions are not given to hamper, but to suggest to the teacher something which she may work out and make her own, and thereby make herself independent. The boat ride and the excursion in the next unit would perhaps better be omitted or postponed until later in the year.

Caution: In teaching the consonants, do not lay any emphasis upon the name of the dwarf or upon the home of the dwarf; but upon what the dwarf says (alone), and on what the dwarf says when he tries to call each of the fairies. At each recitation the teacher should stand before her class and with cards (in her left hand) containing all the vowels and all the consonants (thus far taught), she should



expose each character (saying, as she does so, "What does this say?") rapidly and when the pupils give the correct sound this card should be put to the front and the next card taken from the back. After going through the cards once or twice, then the vowels should be written on the board in vertical column and each consonant card in turn should be held to the left of each vowel and the pupils required to blend. This work should be repeated until pupils can blend without hesitation. Remember, that what the consonant says is the important thing. The teacher must always say: "What does it say?"

### EIGHTH UNIT

Review O, o, a, I, i, u, e; mo, ma, may, May, po, pa, pay, pi, pu, pe, see, morning, Good, you, children, five, fairy, Miss, little, maidens, have, if, little May, little fairy, little children, fairy children, five little children, little fairy children.

Read:

|                                |                         |
|--------------------------------|-------------------------|
| Good morning, Miss Blank.      | I see May.              |
| Good morning, children.        | I see you, May.         |
| Good morning, May.             | I see little May.       |
| Good morning, little May.      | I see you, little May.  |
| Good morning, fairy.           | I see a fairy.          |
| Good morning, fairy May.       | I see a little fairy.   |
| Good morning, Miss.            | I see fairy May.        |
| Good morning, Miss May.        | I see little fairy May. |
| Good morning, little fairy.    | I see Miss May.         |
| Good morning, little children. | I see you, Miss May.    |

One little dwarf lives in the smokestack of the railroad engine.  
ch He looks like this: ch. (Write on the board and show the ch card.)  
Every time the engineer starts his engine or makes it go faster, he sticks his head out of the smokestack, or rides up on big rings of smoke and says ch-ch-ch so loud that he is called the engine dwarf. What does the engine dwarf say? Who would like to be the engine dwarf and call the "u" fairy? Who will be the engine dwarf and call the "o" fairy? Who will be the engine dwarf and call all the fairies? (See that each pupil can, without hesitation, blend ch with the name sound of each vowel.)

Clear the track! Here comes the train!  
Guess we'd better run!  
See the wheels go racing round!  
Having lots of fun.  
Smokestack dwarfs come chugging out,  
All in clouds of gray.  
S'pose they find a fairy near,  
Guess what they will say.

**Busy Work:** Write O, o, a, ay, I, i, u, e, m, p, ch, cho, cha, chi, chu, che. Select the same from the letter packages. Let pupils draw engines and place ch in the smoke as it rolls out of the stack. While pupils are doing busy work, the teacher should be working with the slower pupils, doing individual work. The teacher may be able to work with small groups of slow pupils during the busy work. You will soon find a few of the bright pupils will be able to take one each of the slower pupils and give individual instruction of very excellent quality. We sometimes have six or eight pupils giving individual instruction.

**Games:** Any previous games may be adapted. The cards may be arranged on the ledge of the board, and pupils may guess or race. Or pupils may form a ring around the large O. The runner may be given all the cards. One pupil may be placed in the small o. As the runner throws the cards into the ring every one may call the sound. The pupil in the little ring tries to call the sound first. If he calls the sound first, he may choose some one else to take his place in the ring.

The teacher may arrange for a railroad excursion on the Fairy Land Express. Prepare tickets as for the steamboat ride. If possible, have a train on one side of the ticket with ch-ch in the smoke, and on the other side have printed or written, "Good for one trip from Station pay to Station May, or to Station Miss or to Station fairy," etc., through all the sound graphs. The conductor should do as the conductor did on the steamboat. The engineer should say ch-ch-ch-ch-ch when he starts his train.

When the pupil goes to purchase his ticket, the agent should have his tickets all made out, at least one for each pupil, and he should have them displayed where everybody can see them. The purchaser comes up and looks over the tickets and decides which ticket he wants. Then this conversation follows:

Passenger: *May I have a ——— from Station me to Station cho?*

Agent: *You may have a ——— if you pay.*

Passenger: *May I pay you?*

Agent: *You may pay me.*

Insert a railroad ticket in the blank after *May I have a* and have all in italic read from the board.

## NINTH UNIT

Review O, o, a, I, i, u, e; mo, po, cho, ma, pa, cha, may, pay, chay, mi, pi, chi, mu, pu, chu, me, pe, che; morning, see, I, you, good, Miss, children, fairy, little, five, maidens, if, have, May; five maidens, five fairy maidens, little maidens.

Show by the “i” card that y may say i. Show the pupils the “i” card. Say “What card is this? What does i say? What does y say?” Then teach *my*, and *py*.

Read:

My May. My good May. My children. My good children.

My fairy. My good fairy. My maidens. My good maidens.

My five maidens. My five good maidens. My five fairy maidens.

My five good fairy maidens. My five little maidens.

My five good little maidens. My five good little fairy maidens.

There are three little dwarfs that live in the old dog’s mouth.  
h One of them looks like this: h. Every time the old dog runs to the pasture to bring the cows home, he makes the old dog stick out his tongue, and he comes out and says h-h-h-h. He is called the panting dwarf. Blend h with all the name sounds. Do individual work.

Busy Work: Select the letters taught to date, and write them from the board. Draw panting dogs and cut them out. While the

rest of the pupils are doing busy work, work with the slow people one, two, three or more at a time. If at all possible, keep each pupil up to grade.

**Games:** Place all known letters on the ledge of the board and write all known words on the board. Then let one pupil be excused from the room and let another pupil select a word on the board and point to it and ask some pupil what it says. As soon as he finds a pupil who can give the sound or pronounce the word, let all the class give it, and then recall the pupil who was excused and tell him to question the class, and if he does not find the sound on the cards, he must point to the words on the board and ask his questions.

I have a

I have my

I have a good

I have a little

I have a good little

I have my good little

I have a dog.

I have my dog.

I have a good dog.

I have a little dog.

I have a good little dog.

I have my good little dog.

I have a panting dog.

Place the picture of the panting dog over these instructions and have the pupils read the sentences thus completed.

## TENTH UNIT

Review all sounds, words and sentences included in the review and the advanced work for the eighth day and for the ninth day.

Teach pupils to recognize the name sounds—that is, the narrow or close sounds, and the open sounds. See what to teach, Sec. 4, page 20. As soon as pupils recognize the close and the open sounds, remind them that when the vowels (the fairies) stand alone, they always have the name or close sound. Review open and close sounds four or five times during the day, each time writing the vowels alone on the board and asking pupils which sound they have and to give the sound.

The second dwarf that lives in the dog's mouth looks like this: b. When the old cow does not go just where he wants her to go, he comes out of the old dog's mouth and says b-b-b. He is called the barking dwarf. Blend b with the close or name sounds. Show that uy is on the i card and teach buy. Show that ee says e and teach bee, peep.

**Busy Work:** Draw and cut out barking dogs. Select b's and combine with the vowels. Also build any of the words on the board. Write m, p, ch, h, b.

**Games:** Arrange for a fairy-dwarf sound match. Prepare cards containing one each of the following:

O, o, a, I, i, u, e, mo, ma, may, May, mi, my, My, mu, me, po, pa, pay, pi, py, pu, pe, peep, cho, cha, chay, chi, chu, che, ho, ha, hay, hi, hy, hu, he, bo, ba, bay, bi, by, buy, bu, be, bee, Good, good, morning, Miss, Miss ———, children, five, little, fairy, maidens, see, you, have.

After a thorough drill on the above, tell the pupils that you are going to choose sides and have a sound match. Tell them that each one will represent a fairy or a dwarf, and that each may select the fairy or dwarf which he or she prefers.

Then write on the board the three sentences:

I see a. or, I see o. or, I see May. or, I see fairy.

May I be a? May I be o? May I be may? May I be fairy?

I have a. I have o. I have May. I have fairy.

Each pupil in turn reads the three sentences as the last letter, letters or word is written in by the teacher. When the pupil gets the card, he reads the third sentence. After all have selected sounds or cards, two leaders choose sides. The first leader says, "I want an 'a' fairy." Then all the "a" fairies should hold up their cards and say "a." The leader should then call the name of the pupil whom he chooses, and she should take her place. The second leader should then say, "I want the barking dwarf." If there be more than one barking dwarf, they should all hold their cards and begin to bark. Then he should call by name the pupil selected. The contest may be conducted thus: The first leader may hold his card up and require the second leader to tell what it says. If the second leader fail to

give the correct sound, the sound must be given by number two on the first side; should he fail to give the correct sound, the number two on the second side must give it. When a pupil fails to give the correct sound, one score is made against his side. Before closing the contest, each pupil should be called upon several times. Every time this game is played each pupil should have a different card.

|                         |   |
|-------------------------|---|
| I see a                 | Cover this word dog with the picture of the |
| May I be a dog.         | barking dog, leaving the three lower        |
| I have a                | sentences exposed.                          |
| I see a barking dog.    |   |
| May I be a barking dog? |   |
| I have a barking dog.   |   |

## ELEVENTH UNIT

Review all sounds, words and sentences in the lessons for the eighth, ninth and tenth days. Do not fail to review open and close sounds.

In Fairy Land, children, all the dwarfs and fairies lived in families. There was always one fairy in every family, and sometimes two. There was always room for two fairies in every family and so, if there was only one fairy in the family, they always kept their door open to take in some other little fairy and make a home for her. As long as there was only one fairy in the family and they kept their door open, the family was called an open (sound) family. But as soon as the second little fairy was taken in they closed their door, for they had room for only two fairies, and then their family was called a closed (sound) family.

Here are the names of some of the fairy dwarf families. Can you tell which are open sound families, and which are closed sound families? Let us count the fairies and see which are open and which are closed sound families.

am aim ame ap ape ab abe

In the closed sound families the little fairy that had been taken in and given a home was always very polite. She never said one

word. When the little i fairy was taken in all she did was to look and listen. When the little e fairy was taken in all she did was to listen. Whenever the i fairy or the e fairy was listening, the little fairy at the head of the family (or for whom the family was named) was very polite, too, and introduced herself, but she was very careful never to say anything but her own name. So we sometimes say that when the little i fairy or the little e fairy is listening she makes the other little fairy tell her name.

Which of these families are open sound families? Which are closed sound families? How many fairies do the open sound families have? Give the closed sounds of all the fairies. Give the open sounds. After the above has been disposed of the teacher should proceed thus (pointing to a family with an open sound): "What kind of a family is this? An open sound family, or a closed sound family?" Pupils: "It is an open sound family." Teacher: "How do you know it is an open sound family?" Pupils: "It has only one fairy in it." Teacher: "What is the family name? Open your mouth and say it." Then the teacher should point to the aim family and proceed thus: "What kind of a family is this?" Pupils: "It is a closed sound family." Teacher: "How do you know it is a closed sound family?" Pupils: "Because it has two fairies." Teacher: "Tell us about it" or "What does the i fairy do?" Pupil: "The i fairy makes the a fairy tell her name." Teacher: "What is the family name, then?" The teacher should proceed in the same manner with ame. The questions and answers should be the same except the next to the last response of the pupil—and here he should say "The e fairy makes the a fairy tell her name."

(Pronounce all the families and words with closed sounds. Pronounce all with open sounds.)

am aim ame ap ape ab abe

|      |      |      |
|------|------|------|
| a    | ai   |      |
| am   | aim  | ame  |
| ham  | maim | hame |
| pam  |      | Mame |
| cham |      |      |
| pam  |      |      |
| mam  |      |      |

Remark: See Caution, p. 41.

You have now had one unit of work in the third essential step in word building. This is a very important step. If pupils are ever to become independent, they must learn to act upon the initiative. The attitude of the mind must be aggressive. The attention must be of the investigative type rather than of the receptive or passive type, which is the weakest form of attention. Even beginners may be taught to investigate for themselves, and to draw their own conclusions. This is exactly what is accomplished by the third essential step in our word-building. Every time the pupil meets a new family, or reviews an old family, he should be required to proceed as in the 11th unit. He should be required to investigate—find out how many vowels are in the family, and determine whether the family is open or closed, and why. This method of procedure should be required until it becomes habitual with the pupil. Then when he is called upon later to spell such words as mail or male, he will say (to himself usually, but I have heard pupils say aloud), “Oh, there are two fairies in that word,” and when asked how they knew, quick as a flash came the response: “The first fairy tells its name.” In building words by these three steps the pupil sees and hears the phonic units of words as in no other method, and this accounts for the unusual results in spelling.

## TWELFTH UNIT

Review close and open sounds, applying the principles in the formation of the am family. See that each pupil can give each member of the am family so far as it has been built up. From time to time this family should be increased as new initial consonants are taught.

The third little dwarf that lives in the old dog's mouth looks  
r like this—r. He is a real ugly little hump-backed dwarf. This would not be so bad, for many very nice, good people are ugly and hump-backed. But he has an ugly disposition. He gets angry some-



times if you just look at him. He has such a bad temper. He is always growling and wanting to fight. He lives in the old cross dog's mouth most of the time. He says r-r-r, r-r-r. He is called the growling dwarf. Blend with the name sounds of the vowels. Be sure to do individual work. Concert work will not be sufficient.

r, ro, ra, ray, ri, ry, ru, re.

Read:

|                |                      |                            |
|----------------|----------------------|----------------------------|
| I am May.      | I am little a.       | I am a little fairy.       |
| I am Miss May. | I am little u.       | I am a little a fairy.     |
| I am a fairy.  | I am little i.       | I am a little u fairy.     |
| I am fairy o.  | I am little e.       | I am a little e fairy.     |
| I am fairy a.  | I am little o.       | I am a little i fairy.     |
| I am fairy i.  | I am little fairy o. | I am a little o fairy.     |
| I am fairy u.  | I am little fairy e. | I am a maiden.             |
| I am fairy e.  | I am little fairy u. | I am a good maiden.        |
| I am good.     | I am little fairy i. | I am a good little maiden. |
| I am little.   | I am little fairy a. | I am a good little fairy.  |

**Busy Work:** Draw and cut out growling dogs. Select r's. Select words and build the above sentences. Write any of the above sentences. The sentences below may be read now or later or the easier sentences may be read now and the rest deferred until later.

I am a  
 I am a good  
 I am a little  
 I am a good little dog. Cover this word dog with a picture  
 of the growling dog.

I am a growling dog.  
 I am a white dog.  
 I am a bull dog.  
 I am a good dog.  
 I am a little dog.  
 I am a good little dog.

## THIRTEENTH UNIT

Review all sounds, words, sentences, close and open sounds. See pages 20 and 21. Form the ap family. (See Eleventh Unit.)

l How many remember the name of this little dwarf? Where does he live? This little dwarf is called the keyhole dwarf, because he lives in the keyhole; and every time any one turns the key in the lock, he says l-l-l-l. Blend with the name sounds of the vowels. lo, la, lay, li, ly, lu, le. See that each pupil can give the above promptly.

t Then teach t. One of the very best little dwarfs looked like this: t. He was timekeeper and watchman for the dwarfs. He could stay up all night without getting sleepy. He never slept at all. He watched and counted every second, and told the little dwarfs just when to get up in the morning, when to go to work, when to eat, and when to go to bed. He lives in the watches and clocks now. The fairies still have a tiny watchman to count the seconds for them. We call him a wood tick. Do you know what the little watchman that lives in the watches and clocks says? If you will listen to papa's watch, he will tell you what he says. Who knows what he says? He says t-t-t-t. Everyone calls him the time dwarf. What does the time dwarf say? Develop the ability to blend in ta, tay, ti, ty, tu, te, tam, Tam. Give to as a sight word. See page 23.

Blend l and t to form lo, la, lay, li, ly, lu, le; t, ta, tay, ti, tu, te; and develop ability of pupils to pronounce:

a, at, ate, ai, ait, a, ap, ape, a, ab, abe, a, am, ame, a, ai, aim.

|      |      |      |      |      |      |
|------|------|------|------|------|------|
| a    | a    | a    | a    | a    | a    |
| ai   | at   | ap   | ap   | ai   | am   |
| ait  | mat  | ape  | map  | aim  | mam  |
| bait | pat  | tape | pap  | maim | pam  |
| a    | chat | rape | chap | a    | cham |
| at   | hat  | a    | hap  | am   | ham  |
| ate  | bat  | ab   | bap  | ame  | bam  |
| mate | rat  | abe  | rap  | Mame | ram  |
| pate | lat  | ab   | lap  | hame | lam  |
| hate | tat  | Mab  | tap  | lame | tam  |
| rate |      | Rab  |      | tame | Tam  |
| late |      | tab  |      |      |      |
| tate |      | lab  |      |      |      |

Drill thoroughly both class and each member until each sound graph is given without hesitation. When pointing to words on the board never permit pupils to answer until your pointer leaves the board. This gives you time to put your pointer just where you want it, and then look at your class and see that you have the attention of each pupil. It also gives the slow pupils a chance to get ready while they are waiting for your pointer to leave the board.

After thorough drill on the above sound graphs, select the real words and place them in your word list on the board. Then construct new sentences and practice reading them.

**Busy Work:** Select the proper letters and form the words and sound graphs in the above families. Write them from the board.

**Games:** Any previous games may easily be adapted. The above sound graphs may be placed on the ledge of the board and pupils may guess or race. They may form a ring around the big O and the sound graphs may be thrown into the ring, one at a time, two at a time, or three or more, or they may be dropped behind some one in the large ring, who must discover them and call them before the runner reaches the opposite side of the ring. Should he fail to do so, then the pupil in the center should call them before the runner gets back to them and picks them up.

## FOURTEENTH UNIT

Review the close and open sounds, pages 20, 21, 63. Review the at, an and am families, page 64. Form the al family. Then pronounce all words on the board and read all sentences. Form new sentences and read them.

<sup>s</sup> This crooked little fellow is the dwarf that lives in the blacksmith's tub. Every time anyone puts a piece of hot iron into the blacksmith's tub of water, he says s-s-s-s. This little dwarf is curled up like a snake and some people call him the snake dwarf. Develop the ability to blend without hesitation. sa, say, so, si, sy, su, se, see. Show by the i card that igh says i. Then develop s-igh, sigh, igh, igh-t, ight, sight, might, light, fight, right, bight, tight, high.

Develop the ability of each pupil to pronounce without hesitation (see below): Proceed as in the Eleventh Unit.

|      |       |      |       |      |       |       |
|------|-------|------|-------|------|-------|-------|
| a    | a     | a    | a     | a    | a     | a     |
| am   | at    | ap   | al    | am   | aim   | ame   |
| aim  | ate   | ape  | ale   | mam  | maim  | Mame  |
| ame  |       |      | ail   | ham  |       | hame  |
|      |       |      |       | ram  |       | lame  |
|      |       |      |       | Tam  |       | tame  |
|      |       |      |       | Sam  |       | same  |
|      |       |      |       | lamb |       |       |
| a    | a     | a    | a     | a    | a     | a     |
| at   | ate   | ap   | ape   | al   | ail   | ale   |
| s at | s ate | m ap | t ape | m al | m ail | m ale |
| m at | h ate | p ap | r ape | p al | p ail | t ale |
| p at | late  | r ap |       | h al | h ail | s ale |
| rat  | mate  | tap  |       | chal | rail  | hale  |
| hat  | pate  | sap  |       | ral  | sail  | pale  |
| bat  | bate  | lap  |       | tal  | tail  |       |
|      | rate  | hap  |       | sal  |       |       |
|      |       | chap |       |      |       |       |

Show by the a card that ai says a. Then remind the pupils that when the am family was formed the little cow dwarf and the a fairy agreed that when the i fairy crowded in between them to listen they should both say their own names. Remind them also that when the e fairy slips up behind the dwarf to listen the a fairy always says her own name. Then proceed with a, am, aim, ame, and with the lists containing the same. Then say that all the little a fairies and dwarfs who formed families made a bargain that every time the little i fairy crowded in between them to listen, the little fairy should always say her own name. They also agreed that if the little e fairy crept up behind the dwarf to listen they should both say their own names. From time to time when such forms as ail or ale are met, remind the pupils that the i fairy or the e fairy is there just to listen, and that the i will make the a fairy tell its name, or that the e fairy has just crept up there to listen, and that the e fairy at the end makes the a fairy tell its name.

## FIFTEENTH UNIT

Review a, am, aim, ame, at, ate, ap, ape, al, ail, ale, Sam, same, Tam, tame.

n This little dwarf looks a little bit like the old cow dwarf, but he is not quite so large. He seems to have only two legs and no head. He is called the little calf dwarf. How many remember what the old cow dwarf looks like? What does the old cow dwarf say? The old cow dwarf looks like this—m. He seems to have three legs, and he says m-m-m. The little calf dwarf looks like this—n. Count his legs. Can you find his head? When the little calf wants its mamma or its breakfast, the little calf dwarf tries to say just what the old cow dwarf says, but he can not do it. He says n-n-n. Form the *an*, the *ab* and the *amp* family and teach pupils to blend n, sp, st, sn, sl.

Develop the ability of each pupil to pronounce without hesitation. (See previous lesson.) If pupils hesitate, review from the Eleventh Unit.

|       |        |      |      |      |      |
|-------|--------|------|------|------|------|
| a     | a      | a    | a    | a    | a    |
| an    | ain    | ane  | ab   | abe  | ame  |
| m an  | m ain  | bane | Mab  | Abe  | name |
| p an  | p ain  | lane | Rab  | ape  | tame |
| ch an | ch ain | pane | lab  | tape | lame |
| ban   | b ain  | sane | slab | rape | same |
| ran   | rain   |      | tab  | nape | hame |
| san   | sain   |      | stab | aim  |      |
| lan   | lain   |      | hab  | maim |      |
| tan   | slain  |      | bab  |      |      |
| span  | Spain  |      | pab  |      |      |
| stan  | stain  |      | nab  |      |      |
| slan  | rain   |      |      |      |      |
| a     | a      | a    | a    | a    | a    |
| am    | amp    | ap   | al   | ale  | ail  |
| Tam   | tamp   | map  | pal  | tale | hail |
| Sam   | samp   | nap  | Hal  | hale | tail |
| slam  | stamp  | lap  | Sal  | pale | mail |

---

|       |      |      |       |       |
|-------|------|------|-------|-------|
| lamp  | sap  | ral  | sale  | pail  |
| champ | slap | tal  | male  | sail  |
|       | chap | mal  | stale | nail  |
|       | rap  | chal |       | snail |
|       | pap  |      |       |       |

While the above are written on the board have pupils point out words as they are called for by the teacher or different members of the class.

### SIXTEENTH UNIT

Review all sounds, words, sentences, open and close sounds.

f There was another very naughty dwarf who was called the fighting dwarf. He had only one leg and he was very tall and crooked. His head was bent away over to the front. When you see him just as he really is he looks like this—f. But sometimes he disguises and makes himself look like some of the other good dwarfs. He then looks like this—ph or gh. (Write on the board, but erase quickly.) He lives in the old cat's mouth, and every time the old dog comes near the old cat, the fighting dwarf says f-f-f, and then the growling dwarf begins to say r-r-r. And unless some one makes them quit, they are sure to have a fight.

Blend f, fl, fr, pr, tr, pl, sl, sn, sp, st with o, a, ay, ai, i, y, igh, ight, u, e, ee. Review open and close sounds. Drill on the pronunciation of the following:

|       |      |        |      |       |      |
|-------|------|--------|------|-------|------|
| a     | i    | i      | a    | a     | a    |
| ay    | y    | igh    | an   | ai    | an   |
| f ay  | f y  | n igh  | fan  | ain   | ane  |
| fl ay | fl y | s igh  | Fan  | main  | fane |
| fr ay | fr y | s ight | man  | pain  | bane |
| pr ay | pr y | n ight | pan  | chain | lane |
| tr ay | tr y | l ight | span | rain  | sane |
| play  | ply  | t ight | plan | fain  | pane |
| slay  | sly  | r ight | ban  | lain  | Abe  |
| stay  | sty  | b ight | ran  | slain | ape  |
| May   | spy  | f ight | tan  | stain | tape |
| may   | my   | s ight | Nan  | Spain | rape |
| day   | by   | f ight | flan | train | afe  |
| say   | py   |        |      | plain | safe |

|       |       |       |       |      |
|-------|-------|-------|-------|------|
| a     | a     | a     | a     | a    |
| am    | al    | ai    | am    | ap   |
| ame   | ale   | ail   | T am  | map  |
| Mame  | male  | mail  | S am  | chap |
| hame  | pale  | pail  | sl am | hap  |
| lame  | hale  | hail  | ram   | rap  |
| tame  | bale  | bail  | tram  | lap  |
| same  | tale  | rail  | amp   | slap |
| name  | sale  | tail  | tamp  | flap |
| fame  | stale | sail  | stamp | nap  |
| flame | al    | snail | tramp | snap |
| frame | pal   | fail  | lamp  | trap |
| aim   | Hal   | flail | champ | frap |
| maim  | sal   | frail |       |      |

Drill first in concert. Place the pointer on the word you wish and hold it there until you see that you have the attention of every pupil. Then caution pupils to be ready to answer just as the pointer leaves the board. Occasionally hold the pointer on the word a little longer than usual and some one will answer before the pointer leaves the board. Then caution pupils again about giving attention. It will add much to your ability to handle your class if you will enforce this regulation. In the above drill point to the words in every conceivable order. After the concert drill give the class busy work and drill each pupil by himself. Remember that if you can not accomplish the amount of work planned for a given time, you must take more time. Do the work thoroughly if it requires two or even three days to do the amount planned for one day. Make haste slowly.

Busy Work: Draw fighting cats and growling dogs and cut them out.

Games: Any previous games may be adapted.

### SEVENTEENTH UNIT

Review all sounds, words and sentences; review open and close sounds, and open and close sound families.

sh This little dwarf is called the lullaby dwarf because he helps mamma when she is trying to put baby to sleep, or when mamma is trying to keep everything real still so baby will not wake. He says sh-sh-sh.

Blend sh, shr, str, spr, spl to form the words: shay, she, shy, sham, shame, shall, shale, shape, stray, strain, stran, strap, spray, sry, spright, sprain, splay, and add to the list given in work for Sixteenth Unit for future drill. Review close and open sounds.

Which of the following families are open sound families? Which are close sound families? (Test thoroughly each member of the class.) (See development for the Eleventh Unit.) Develop the ability of each pupil to pronounce without hesitation each sound graph or the sound represented by each letter or combination of letters:

| a      | u     | u      | u      | u     |
|--------|-------|--------|--------|-------|
| ash    | um    | ume    | ut     | ute   |
| m ash  | m um  | l ume  | m ut   | m ute |
| h ash  | p um  | pl ume | h ut   | p ute |
| b ash  | ch um | fl ume | b ut   | f ute |
| r ash  | h um  | h ume  | r ut   | l ute |
| lash   | bum   | fume   | tut    | flute |
| sash   | rum   | spume  | sut    | stute |
| flash  | lum   |        | nut    |       |
| plash  | tum   |        | shut   |       |
| splash | sum   |        | sput   |       |
| slash  | stum  |        | stut   |       |
| trash  | num   |        | flut   |       |
|        | fum   |        | strut  |       |
| ui     | u     | u      | u      | u     |
| uit    | un    | une    | us     | use   |
| s uit  | pun   | rune   | m uss  | m use |
| fr uit | bun   | tune   | f uss  | f use |
| br uit | run   | lune   | b uss  | b use |
|        | tun   |        | tr uss | r use |
|        | sun   |        | us     |       |
|        | Nun   |        | ust    |       |
|        | fun   |        | must   |       |
|        | shun  |        | lust   |       |
|        | spun  |        | rust   |       |
|        | stun  |        | trust  |       |
|        |       |        | bust   |       |



**Busy Work:** Write sh and the words in the ash and um families, and the line of family names and first line of words. While the rest of the pupils are doing this, do individual work with the slow pupils.

**Games:** Any previous game may easily be adapted. In the games you will do well to use at first only the family names and the first word formed from each. When thoroughly familiar with these, add the other words.

If you need two or three days to accomplish the above work, do not hesitate to take all the time necessary to do it thoroughly.

## EIGHTEENTH UNIT

Review the work of the Sixteenth and of the Seventeenth Unit.

g Here is another saucy little dwarf. He seems to have no legs at all. He seems to have just a body shaped almost like an egg, a very crooked little neck and a round head with a little tuft of hair on top.

He must be a Chinaman who has had his queue cut off. He is called the bottle dwarf. If a bottle with a long slim neck has water in it, nobody can cork it tight enough to keep him out. If you try to drink out of it you can hear him say g-g-g just as if he were trying to say go! go! go away! I presume he thinks it is not nice to drink out of a bottle.

Blend g, gl, bl, gr, spl, fl, tr to form go, gay, gray, grain, grape, grail, gram, grum, glum, glume, glut, blight, blame, splash, flash, trash, gain, grain, gale, gap, gash, gum, gut, gun, gust, gume.

Add the above words to those for the Sixteenth and for the Seventeenth Unit and drill until each pupil can pronounce each word or sound graph without hesitation. Then develop the ability of each pupil to pronounce without hesitation each word in the following list:

|       |      |       |       |        |         |
|-------|------|-------|-------|--------|---------|
| u     | i    | i     | i     | i      | i       |
| ug    | ig   | in    | ine   | ip     | ipe     |
| m ug  | p ig | p in  | p ine | p ip   | p ipe   |
| l ug  | h ig | ch in | l ine | ch ip  | r ipe   |
| h ug  | b ig | h in  | n ine | h ip   | tr ipe  |
| b ug  | r ig | t in  | t ine | r ip   | str ipe |
| pug   | lig  | sin   | sine  | lip    | snipe   |
| rug   | nig  | spin  | spine | tip    | snipes  |
| tug   | fig  | fin   | fine  | sip    | sips    |
| sug   | gig  | shin  | shine | nip    | nips    |
| snug  | gigs | shins | finer | snip   | snips   |
| shrug | figs | pins  | lines | slip   | slips   |
| strug | pigs | chins | piner | ship   | ships   |
| plug  | rigs | tins  | tines | trip   | trips   |
| slug  |      | sins  |       | strip  |         |
| slugs |      | spins |       | strips |         |

|        |        |        |       |        |
|--------|--------|--------|-------|--------|
| i      | i      | u      | u     | u      |
| ill    | ile    | ump    | ub    | un     |
| m ill  | m ile  | m ump  | p ub  | unt    |
| p ill  | p ile  | m umps | ch ub | p unt  |
| ch ill | b ile  | l ump  | hub   | hunt   |
| hill   | tile   | slumps | bub   | bunt   |
| bill   | rile   | chump  | rub   | stunt  |
| rill   | file   | chumps | tub   | grunt  |
| till   | smile  | hump   | tub   | shunt  |
| sill   | spile  | humps  | stub  | blunt  |
| nill   | stile  | bump   | sub   | tubs   |
| fill   | ill    | bumps  | snub  | snubs  |
| frill  | frills | rump   | shrub | shrubs |
| trill  | trills | rumps  | grub  | grubs  |
| shrill | gills  | stump  | flub  | ruhs   |
| grill  | grills | stumps | subs  | hubs   |

Do not hesitate to take all the time needed to thoroughly master the above.

## NINETEENTH UNIT

Review open and close sound families, the word lists for the Sixteenth, for the Seventeenth, and for the Eighteenth Unit.

d This little dwarf has no home. This poor little fellow goes from house to house and tries so hard to find a home. Sometimes he taps at the door (here the teacher may tap or knock on the board with her knuckles) and tries to get in. He says d-d-d. He seems to be trying to say do-do-do let me in.

Caution: Be careful to teach *do* as a sight word. Do it at once. Write on the board and read:

|                        |                      |
|------------------------|----------------------|
| Do you run?            | I do run.            |
| Do you go?             | I do go.             |
| Do you see?            | I do see.            |
| Do you see me?         | I do see you.        |
| Do you see me, May?    | I do see you, May.   |
| Do you see me pay?     | I do see you pay.    |
| Do you see me pay you? | I do see you pay me. |
| Do you see a hat?      | I do see a hat.      |
| Do you see a lamp?     | I do see a lamp.     |
| Do you see a pin?      | I do see a pin.      |

Blend d to make day, di, dy (show by the i card that ie and ye final say i), die, dye, du, de, Dee, Dan, Dane, dame, dale, dam, dap, dab, damp, dash, dum, dun, dune, dug, dig, dine, din, dip, dill, dump, dub, dips.

Blend dr to form dray, dry, drain, dram, drum, drug, drugs, drip, drips, drill, drills, drub, drubs.

Drill until each pupil can pronounce each of the above words without the least hesitation.

|     |      |      |      |    |     |
|-----|------|------|------|----|-----|
| a   | ai   | a    | a    | o  | o   |
| ad  | aid  | ade  | an   | mo | op  |
| mad | maid | made | and  | lo | mop |
| pad | paid | fade | hand | ho | pop |
| had | raid | rade | band | no | lop |

|      |        |       |        |     |      |
|------|--------|-------|--------|-----|------|
| sad  | laid   | shade | brand  | so  | hop  |
| brad | braid  | blade | grand  | oh! | chop |
| glad | fraid  | glade | strand | O!  | sop  |
| shad | staid  | trade | stand  |     | stop |
| fad  | afraid | spade | bland  |     | top  |

|       |      |      |       |       |
|-------|------|------|-------|-------|
| o     | oe   | o    | o     | oa    |
| ope   | toe  | ot   | ote   | oat   |
| mope  | hoe  | mot  | mote  | moat  |
| Pope  | foe  | pot  | note  | boat  |
| lope  | doe  | dot  | dote  | goat  |
| hope  | roe  | rot  | rote  | gloat |
| rope  | toes | not  | tote  | float |
| ropes | hoes | blot | notes | groat |
| hopes | foes | shot | dotes | boats |
| lopes | roes | grot | motes | goats |

Which of the above are open sound families? How do you know? Which are close sound families? Question thoroughly, and drill until each pupil can give each word without the least hesitation. Take all the time you need to completely master what is laid out before taking up advanced work.

## TWENTIETH UNIT

Review open and close sounds, open and close sound families, all the word lists for the Sixteenth, the Seventeenth, the Eighteenth, and the Nineteenth Unit. Read all sentences from the board.

k These little fellows are called the fish bone dwarfs, because when-  
c ever you get a fish bone stuck in your throat they always work so  
hard to help you get it out of your throat. They say k-k-k, c-c-c.  
I think they try to say to the fish bone "come, come, come out."

Blend c to form can, cane, Cain, cap, came, cape, cab, camp, cash,  
cut, cute, cub.

cl Blend k to form Kate, kale, kin, kip, kill. cl is sometimes called  
the clucking dwarf. He helps the old hen call her baby chickens.  
He says cl-cl-cl. Sometimes this little dwarf is real cross and if

you go too close to Mrs. Hen or her babies she will run after you and the little dwarf will say cl-cl-cl.

Blend cl to form clay, clan, clam, clamp, clash, cline, clip, clump, club.

Blend cr to form cray, cram, crash, cruit, crust, cry.

Drill until each pupil can pronounce without hesitation each of the above words. Do the same for each word in the following lists:

|       |        |       |        |       |        |
|-------|--------|-------|--------|-------|--------|
| a     | a      | o     | oa     | e     | ee     |
| ake   | ack    | ock   | oak    | et    | eeep   |
| cake  | back   | mock  | soak   | met   | peep   |
| bake  | hack   | hock  | cloak  | bet   | sheep  |
| rake  | rack   | rock  | croak  | let   | sleep  |
| take  | tack   | tock  | oaks   | net   | steep  |
| lake  | lack   | lock  | soaks  | set   | creep  |
| sake  | sack   | sock  | cloaks | get   | deep   |
| shake | shack  | shock | croaks | pet   | keep   |
| snake | snack  | clock | oad    | fret  | peeps  |
| flake | black  | flock | road   | pets  | sleeps |
| ee    | ee     | ee    | e      | e     |        |
| eed   | eet    | eel   | ell    | ed    |        |
| meed  | meet   | peel  | pell   | bed   |        |
| feed  | feet   | feel  | fell   | fed   |        |
| freed | sleet  | heel  | dell   | red   |        |
| greed | street | keel  | sell   | Ned   |        |
| creed | greet  | steel | tell   | Ted   |        |
| heed  | beet   | eels  | bell   | shed  |        |
| speed | fleet  | peels | shell  | sped  |        |
| deed  | sheet  | feels | spell  | sled  |        |
| need  | sheets | heels | shells | sleds |        |

## Preparation

During the first five or six months of the first year pupils should not be permitted to read alone or to study or prepare a reading lesson without the immediate supervision of some one to catch and correct immediately all errors, in order that the wrong impression may not be left with them. Until pupils are ready to read at sight, it will be better to let them play or do busy work than to attempt to study reading. Before pupils begin reading each lesson, the new sight words should be disposed of, and all the new or difficult ear words should be "analyzed" or "built up." It is generally best to build up first, beginning with the last open or close sound family, then its initials. If the word contains more than one family, prefix the family to the left of the part already formed, then prefix the initials. Last of all, if the word has an ending such as -er, -en, -ed, -ing, -tion, -cion, -cious, affix the ending, and then pronounce the whole word. After the building up process has been thoroughly developed the teacher may cover all but the family name until the pupil pronounces it, and then she may uncover the initials, and last of all, the ending, if there be one, and have the whole word pronounced.

### TWENTY-FIRST UNIT

Begin the **STORY PRIMER**. After taking the phonic drill, introduce the first lesson in some such manner as is indicated at the bottom of the left page, and then proceed to read lesson (1). Each member of the class should read the whole lesson. With words so well known and with the situation so familiar to all country and village boys, you will have no trouble to get correct expression, if you have done exactly as directed in the first 20 units.

In the phonic drills in this method and in the **STORY PRIMER** the teacher must not stop to explain any words except the "New" words which are included in the reading each day. The phonic drill is intended simply to develop the ability to pronounce without hesitation.

as in      This little dwarf is called the grindstone dwarf. He says th-th-th.  
this      When you grind something on the grindstone you can hear him.

Sometimes when the wheels of a machine run real fast you can hear him.

th Blend th to form the, tho, thy (show that ey says a, or is on the a card), they, thee, that, thine.

|       |       |       |       |       |        |
|-------|-------|-------|-------|-------|--------|
| e     | e     | e     | o     | o     | o      |
| ess   | est   | eck   | oss   | on    | on     |
| Bess  | best  | beck  | boss  | ond   | ong    |
| mess  | lest  | peck  | loss  | bond  | long   |
| less  | rest  | neck  | toss  | fond  | song   |
| bless | crest | speck | cross | blond | strong |
| dress | blest | fleck | dross | pond  | prong  |

|       |        |        |      |       |
|-------|--------|--------|------|-------|
| a     | i      | i      | i    | o     |
| an    | in     | in     | is   | ose   |
| ank   | ink    | ing    | this | those |
| bank  | link   | ring   | hiss | these |
| sank  | sink   | sing   | kiss |       |
| frank | shrink | string | fist |       |
| prank | drink  | spring | mist |       |

## TWENTY-SECOND UNIT

### MORNING

Review the blending of th and the word lists for the Twenty-first Unit.

th Here is another little dwarf that looks just like the grindstone  
as dwarf. But it is really the old goose dwarf or the swan dwarf. He  
in is a naughty little fellow. He likes to scare little boys and little  
in girls. He lives in the mouth of the old goose or of the old swan,  
and when little boys or girls get too close to them or their nests or  
their babies, the goose dwarf says th-th-th, and the old goose sticks  
out her long neck and opens her mouth. Then you can easily hear  
the old dwarf saying th-th-th.

Blend th to form thin, thick, think, thing, thong, three, thru, thrift.

STORY PRIMER: Review the old words. Teach the new words. Give the phonic drill in the columns headed by ee and by

d-eed. Then review the introduction to the first lesson and read it quickly, and continue with the connecting remarks or with the introduction to the second lesson. Then have lesson (2) read in whispers by each member of the class. If you do not have time to hear each pupil read the whole lesson, you should do individual work while the rest of the pupils are doing busy work.

#### AFTERNOON

Review the word lists and sentences for the Nineteenth, the Twentieth, and for the Twenty-first Unit.

v This little fellow is called the telephone dwarf, because when the wind blows he gets into the telephone receiver, and when you put the receiver to your ear, he says v-v-v-v-v. Sometimes he rides on the trolley of the street car. Sometimes he gets into the threshing machine, too. If you will put your ear against a telephone pole when the wind is blowing, you may hear him saying v-v-v-v.

Drill on ave, cave, gave, pave, rave, save, stave, brave, lave, nave, crave, slave, clave, be-have, re-pave.

STORY PRIMER: Complete the phonic drill for the second lesson and read lessons (1) and (2).

#### TWENTY-THIRD UNIT

Review open and close sounds, open and close sound families, and word lists for the Twenty-first and for the Twenty-second Unit.

w This dwarf looks like a pair of twins. He looks just like two little telephone dwarfs grown together. He is double. He is called the wind dwarf. In the winter he likes to ride on the wind and see the blizzard pile the snow so high on the railroad that the engine dwarf can not get his train through. In the summer time he likes to ride on the winds to the oceans and lakes and rivers and bring back rain to make our corn and wheat and grass and flowers grow. In the autumn he likes to help Jack Frost shake the ripe nuts for little boys and girls. But sometimes he is real naughty, for he comes with the dry, hot winds from the south just when he ought to bring cool breezes and gentle rains, and sometimes he brings hail storms, and he even blows our houses down. He likes to play tricks. Long



after all good little boys and girls have gone to bed he is busy looking for little boys who are out too late and trying to scare them. If you listen some night you can hear him going around your house, saying w-w-w-w.

Blend w, sw, tw, dw, thw, wr.

|       |       |           |       |      |
|-------|-------|-----------|-------|------|
| ay    | a     | eigh      | ai    | oe   |
| way   | ade   | weigh     | aist  | woe  |
| sway  | wade  | weigh-ing | waist | in   |
| tway  | swade | eight     |       | win  |
| dway  | ake   | weight    | aste  | dwin |
| thway | wake  | wait      | waste | twin |
| wray  | wave  | thwait    | wife  | swin |

|       |        |      |       |
|-------|--------|------|-------|
| i     | igh    | a    | a     |
| ine   | ight   | abe  | ap    |
| wine  | wight  | babe | happy |
| twine | Dwight | baby | nappy |
| swine | wipe   | lady | pony  |
| wrong | swipe  | navy | tony  |
| wreck | write  | wavy | silly |

Reading: Complete lesson (3). While the rest of the pupils are doing busy work, do individual work with the slow pupils. Be very careful to review each day the list of "Old Words" carried forward with each lesson.

## TWENTY-FOURTH UNIT

Review o, O, a, i, I, u, e, m, p, ch, h, b, r, l, t, s, n, f, sh, g, d, v, w, k, c, th, th, cl, sn, sp, st, sl, fl, pl, spl, bl, gl, gr, fr, pr, tr, spr, str, shr, sw, dw, tw, thw, thr, shr.

Blend each with some vowel. At first you might review the sounds carefully, then give the sounds and ask the pupils to give you words that begin with the different sounds. As they do so you might write these words on the board if they are words which the

class ought to be able to pronounce. If the words given by the pupils are too hard supply your own, and after completing the list, have the class pronounce them.

j Here is another little dwarf that has no home. He is called the jumping jack dwarf; because he never stays any place long enough for people to find out what his home really is. He says j-j-j.

Blend to form Jay, jot, jet, Jip, jut, June, jump, James, just, jug.

When not used as an initial g frequently has the sound of j, as in: age, page, rage, sage, stage, wage, swage, cage, gage.

Reading: Complete lesson (4).

## TWENTY-FIFTH UNIT

Review the words containing j and g in the work for the Twenty-fourth Day.

qu This is the turkey hen dwarf. When the old turkey hen has a nest, or when she has little baby turkeys, if you go too near them, the turkey hen dwarf will scold and try to stop you. He will say qu(it)-qu(it).

Blend to form quit, quick, quilt, quip, quid, squib, squint, quail, quaint, queer, queen, quest.

Blend sk, sc, scr, cr, chr, skip, scape, scrip, scrape, skate, skin, cro, chro, Christ.

Reading: Complete lesson (5).

## TWENTY-SIXTH UNIT

Review the sounds of the Twenty-fourth and the Twenty-fifth Unit.

wh This is called the question dwarf. He helps us to say Where? or When? What? or Why? He says hw-hw-hw. (In Old English or Anglo Saxon, the letters were written in the order in which they pronounced them, and in which we pronounce them although we have reversed their order. Notice carefully and you will see that you breathe just before uttering the w, and not afterwards.) We do not sound the w in who and whom. Drill very carefully and thoroughly on the above sounds.

Caution: Review quite frequently open and close sounds, open and close sound families. You will do well to start a systematic phonic drill. You might turn to the *name* sounds of *a* and take one complete family of these and at the same time you might take one of the *open* sound *a families* and devote one day to their consideration. The next day you might select another *close a family* and another *open a family*. You might continue this until you have completed all the *a families*. Then you might proceed in this manner through all the close and open families of all the vowels. When this has been done you might take all the *broad* sounds of *a*. Then you might make a special study of *endings* as you will find them given in the practice lists. It is not intended that First Primary pupils should complete all the words and endings in these lists. But if you do each day's work as thoroughly as you should, you will be surprised at what they will accomplish.

Reading: Complete lesson (6).

## TWENTY-SEVENTH UNIT

Review the phonic drills and the reading of the first six lessons in the STORY PRIMER. Take the list of old words carried forward to the seventh lesson, and see that each pupil can give alone each word. Then complete lesson (7).

**z** This little dwarf is a very queer looking fellow. You can not tell his head from his feet. Do you see how his toes turn up? Now turn him upside down. He likes to travel very fast, but he had no automobile, and no flying machine; so he made a bargain with the bumble bee. The bumble bees are so busy getting honey for winter and for their babies, that when they start home, they never like to find any one in their way for they want to go straight home without having to turn out of the road for any one. Therefore this little bumble bee dwarf said if they would let him ride, he would honk or blow his little horn for every one to clear the track. He says z-z-z-z, z-z-z-z. He sometimes rides on bullets, and, as they pass, you can hear him honk for you to get out of the way.

Turn to the word lists and drill on the endings containing z.

## TWENTY-EIGHTH UNIT

Drill thoroughly upon the old words of the first seven lessons in the STORY PRIMER. Then give the phonic drill and the introduction to the eighth lesson, and read it.

- y There is one dwarf that looks just like one of the fairies. Here it is. He always stays under your tongue; and, when you say words like *you*, yellow, young, or your, he lifts up on your tongue and pushes it up almost against the roof of your mouth. We might call him the "yes" dwarf, or the "yellow" dwarf. Say *yes* and you can feel him push. (Write *yes* on the board, and let them all read it).

Turn to the word lists and study endings in *er* and *est*.

## TWENTY-NINTH UNIT

Study endings in tle, dle, ble, fle, ple, zle, etc.

- x This is another dwarf without a home. But he is a good dwarf. He is the sign of mercy himself. You see he is the cross. Nearly all the dwarfs are glad to see him come. For he is the peacemaker. He says you must be kind to other people if you want them to be kind to you. When he saw the little dwarfs quarreling, he tried to get them to make up and be good friends. He says x-x-x. (That is k-s, k-s, k-s, just as if he were trying to say kiss, kiss, kiss, and be good friends. (The teacher should remember that x is a double consonant.  $x=k+s$ ).

Reading: Complete lesson (9).

## THIRTIETH UNIT

Teach some of the words under knot and gnaw. Teach a few words with ph and gh sounded like f.

Reading: Complete lesson (10).

## SPELLING

In the first grade very little should be attempted in spelling during the first five or six months. From almost the first however, much may be done to develop pupils by pronouncing words while the pupils watch your lips, and then letting pupils give the sounds of the initial consonants. After pupils become quite expert at giving

the sounds of the initial consonants, they should be required to name the initial consonants. This exercise will afford them great delight. If pupils have difficulty in naming the initials, have them pronounce the words after you, and then name the initials. After developing the ability to name initials, teach the pupils to spell the whole word thus: Name the initials in rapid succession, pause a moment, and name the letters of the family name in rapid succession (as if a single unit), and then pronounce the word. In spelling words with double vowels, do not permit pupils to say "double," but have pupils name each letter one at a time.

During the first year the spelling should be confined almost exclusively to "ear" words, such as are formed by blending one, two, or three initial consonants with the open and the close sound families. (See Eleventh Unit.) In the following lists are about 3600 words which may be used for phonic drill and for spelling in the first three grades. If the consonant sounds have been thoroughly taught, pupils should spell all the words of a given family quite as readily as one or two, and even in the first grade all the words of one or two easy families may be spelled in one day. Thorough phonic drill should be given on these families before the words are spelled.

During the last six or eight weeks of the first year, eye words may be spelled. But do not present more than one new eye word each day. The first eye word should be written on the board where all can see it. Then the teacher should say, "How many of you remember how your mother looks? Shut your eyes and see whether you can see a picture of her. Now look at this word until you can shut your eyes and see a picture of this word. How many of you can see each letter? Who will shut his eyes and tell me each letter that he sees? Commence with the first letter and tell me what you see, just as they come." Have pupils visualize thus frequently during the day and each time have the pupils pronounce the word. Finally have pupils spell it. Do both oral and written spelling. The next day one new sight word may be added, and treated in the same manner, and the first should be reviewed and both words should be spelled. During each successive day one new word may be added and the old words retained until the end of the month, when the first word may be erased and a new one put in its place. The next day the

second word should be erased and another put in its place. In this way each word will remain on the board 20 days.

In the second grade the first three months should be devoted almost exclusively to the spelling of words belonging to "open sound families" and "close sound families" in long lists, 20, 25, or 30 each day. The spelling should be both oral and written. Train the ears of the pupils by pronouncing words while the pupils watch your lips, and then having pupils name the initial consonants. At the beginning of the fourth month begin spelling sight words. Place two new sight words on the board each day, until the end of the month, having pupils visualize and spell as in the first grade. On the first day of the fifth month erase the first two words of the list and in their place write two more. By continuing thus, you will always have forty words on the board, and each word will be there for one month. See sight words for second year spelling.

In the third grade three new sight words may be added each day. In addition to these, the sight words spelled during the second year should be reviewed during the third year and ten or more "ear words" from the following practice lists should be spelled each day.

During the fourth year the sight words for previous years should be reviewed, and three new sight words placed on the board each day and kept there for one month. In addition to this, all the words in the following practice lists should be spelled during this year.

During the fifth year, four new sight words may be written on the board each day and kept there for the month, etc., as in the lower grades. In addition to this at least ten ear words should be spelled each day.

In the grades above add five sight words each day and spell ten ear words. While spelling a curtain should be drawn over the words. Two window shades mounted on rollers at the top of the board will be very convenient.

In all grades pupils should be required to write sentences using correctly all words spelled.

## Ear Word Lists

### NAME SOUNDS OF VOWELS

a      ay      eigh, ey (ei, aigh) ; mate } represent the name sound of "a."  
       ai      ea

|        |              |            |           |
|--------|--------------|------------|-----------|
| ay     | ade          | aid        | age       |
| b ay   | f ade        | p aid      | p age     |
| d ay   | m ade        | m aid      | r age     |
| r ay   | sh ade       | br aid     | s age     |
| dr ay  | tr ade       | fr aid     | st age    |
| p ay   | w ade        | st aid     | w age     |
| pr ay  | gr ade       | r aid      | sw age    |
| l ay   | bl ade       | l aid      | c age     |
| pl ay  | gl ade       | a fr aid   | g age     |
| cl ay  | sp ade       | up br aid  | g ag ed   |
| tr ay  | e vade       | un p aid   | paged     |
| str ay | in vade      | re st aid  | raged     |
| spr ay | per vade     | pre paid   | waged     |
| sl ay  | pa rade      | re laid    | swaged    |
| st ay  | re made      | over paid  | caged     |
| m ay   | re grade     | under paid | re paged  |
| M ay   | re blade     | over laid  | en gage   |
| s ay   | re trade     | under laid | re cage   |
| f ay   | ar cade      | in laid    | pre sage  |
| fl ay  | ti rade      | aided      | en rage   |
| j ay   | prom e nade  | aiding     | enraged   |
| g ay   | cav al cade  | raided     | staged    |
| gr ay  | bal us trade | raiding    | re staged |
| br ay  | am bus cade  | braided    | en gaged  |
| n ay   | ren e gade   | braiding   | aged      |
| w ay   | barri cade   | braids     | ages      |
| sw ay  | un made      | maids      | stages    |

|             |             |             |        |          |
|-------------|-------------|-------------|--------|----------|
| ake         | ey          | ale         | ail    | ame      |
| c ake       | th ey       | b ale       | f ail  | c ame    |
| b ake       | pr ey       | g ale       | fr ail | g ame    |
| l ake       | wh ey       | h ale       | j ail  | l ame    |
| t ake       | o bey       | t ale       | h ail  | n ame    |
| s ake       | con vey     | p ale       | n ail  | s ame    |
| sl ake      | eigh        | s ale       | r ail  | t ame    |
| m ake       | w eigh      | st ale      | gr ail | f ame    |
| f ake       | w eigh ing  | sc ale      | qu ail | fl ame   |
| fl ake      | w eigh ed   | m ale       | p ail  | bl ame   |
| r ake       | sl eigh     | v ale       | r ail  | h ame    |
| br ake      | sl eigh ing | d ale       | tr ail | d ame    |
| dr ake      | in veigh    | sh ale      | s ail  | sh ame   |
| st ake      | in veighs   | sw ale      | t ail  | fr ame   |
| sn ake      | in veighed  | wh ale      | m ail  | in flame |
| sh ake      | in veighing | wh ales     | sn ail | be came  |
| qu ake      | eight       | sc ales     | fl ail | de fame  |
| be take     | w eight     |             |        |          |
| re take     | w eighted   |             |        |          |
| for sake    | fr eight    |             |        |          |
| re make     | fr eight ed |             |        |          |
| par take    | str aight   |             |        |          |
| snow flake  | str aighten |             |        |          |
| corn flake  |             |             |        |          |
| corn flakes |             |             |        |          |
| slakes      |             |             |        |          |
| quakes      |             |             |        |          |
| ane         | ain         | re strain   | ate    | sl ate   |
| b ane       | r ain       | con strain  | b ate  | st ate   |
| c ane       | tr ain      | con straint | h ate  | cr ate   |
| J ane       | gr ain      | re straint  | d ate  | N ate    |
| l ane       | g ain       | com plain   | f ate  | cre ate  |
| p ane       | p ain       | com plaint  | g ate  | re date  |
| cr ane      | sw ain      | ex plain    | K ate  | re late  |



|           |            |         |         |            |
|-----------|------------|---------|---------|------------|
| w ane     | st ain     | paint   | l ate   | re bate    |
| pl ane    | sl ain     | quaint  | m ate   | be late    |
| D ane     | sk ain     | twain   | bl ate  | se date    |
| aim       | l ain      | sprain  | p ate   | re state   |
| cl aim    | pl ain     | base    | pl ate  | in flate   |
| de claim  | m ain      | case    | r ate   | ait        |
| re claim  | re main    | chase   | s ate   | g ait      |
| ac claim  | do main    | e rase  | sk ate  | tr ait     |
| pro claim | re tain    | in case | gr ate  | str ait    |
| ex claim  | con tain   |         | pr ate  |            |
| ape       | aste       | ave     | ave     | eak        |
| n ape     | b aste     | c ave   | cr ave  | br eak     |
| c ape     | h aste     | g ave   | sl ave  | st eak     |
| g ape     | p aste     | l ave   | cl ave  | br eak ing |
| dr ape    | t aste     | n ave   | be have | gr eat     |
| t ape     | w aste     | p ave   | re pave | gr eater   |
| r ape     | ch aste    | r ave   |         | br eak er  |
| sh ape    | es cape    | gr ave  |         |            |
| scr ape   | land scape | br ave  |         |            |
| gr ape    | es ca pade | w ave   |         |            |

These words should either be printed on a large chart for drill or they should be written on the board, and as the pointer leaves the word the class should give the word in concert. Each member of the class should give them alone also.

|           |        |   |
|-----------|--------|---|
| oa        | (ew),  | note, } close, narrow or name sound of "o." |
| ow, ough, |        |   |
| oe        | (eau), |   |

|       |        |         |         |       |
|-------|--------|---------|---------|-------|
| O     | oe     | oat     | oak     | c oal |
| g o   | t oe   | b oat   | oaks    | f oal |
| h o   | h oe   | g oat   | cl oak  | f oam |
| l o   | f oe   | c oat   | cl oaks | r oam |
| n o   | d oe   | fl oat  | c oax   | r oan |
| s o   | r oe   | gr oat  | h oax   | m oan |
| th o  | w oe   | gl oat  | f olks  | l oan |
| g oes | J oe   | thr oat | c oaxes | l oam |
| t oes | J oe's | c oats  | h oaxes | s oap |

|        |       |       |      |         |       |
|--------|-------|-------|------|---------|-------|
| oad    | ote   | ope   | low  | blow    | post  |
| load   | note  | rope  | flow | traw    | host  |
| goad   | rote  | ropes | now  | know    | most  |
| road   | vote  | cope  | crow | tow     | ghost |
| toad   | tote  | hope  | glow | sow     | oast  |
| loaded | quote | Pope  | grow | sew     | boast |
| loads  | smote | mope  | slow | shew    | coast |
| roads  | dote  | hopes | snow | beau    | roast |
| goads  | votes | Popes | row  | tableau | toast |

|        |             |         |        |
|--------|-------------|---------|--------|
| coach  | encroach    | dose    | dose   |
| pouch  | reproach    | close   | dozed  |
| broach | approach    | closed  | dozing |
| roach  | approaching | closing | those  |

|       |         |          |          |
|-------|---------|----------|----------|
| rose  | pose    | inclose  | owe      |
| nose  | suppose | enclose  | doth     |
| hose  | repose  | disclose | though   |
| chase | impose  | repose   | although |

i y ie and ye final, mite } the name sound of "i"—a diphthong,  
 igh (ay, ey, eye, uy), } equal to broad "a" plus "e" narrow.

|     |       |        |      |        |         |
|-----|-------|--------|------|--------|---------|
| by  | tie   | igh    | eye  | ide    | ice     |
| my  | die   | high   | eyes | bide   | nice    |
| try | lie   | nigh   | dye  | ride   | mice    |
| shy | pie   | sigh   | dyes | bride  | rice    |
| thy | pies  | sighs  | rye  | hide   | pride   |
| dry | ties  | thighs | lye  | wide   | dice    |
| why | dies  | thigh  | lyes | side   | twice   |
| fly | pries | ight   | uy   | stride | spice   |
| spy | tries | nigh   | buy  | tide   | slice   |
| ply | plies | sight  | buis | glide  | trice   |
| sly | vies  | might  | guy  | abide  | thrice  |
| pry | spies | fight  | guys | deride | viceroy |

|         |        |         |          |           |          |
|---------|--------|---------|----------|-----------|----------|
| spr y   | s ize  | r ight  | r ise    | be tide   | ite      |
| try ing | fl ies | fr ight | w ise    | de cide   | b ite    |
| dry ing | cr ies | l ight  | de mise  | be side   | k ite    |
| fly ing | sk ies | sl ight | de vise  | in side   | m ite    |
| ply ing | l ies  | fl ight | re vise  | out side  | sp ite   |
| pry ing | h ies  | pl ight | de spise | be stride | spr ite  |
| shy ing |        | Dw ight | d yer    | rid ing   | wh ite   |
| sl yer  |        | t ight  | b uyer   | hid ing   | tr ite   |
| sh yer  |        | br ight | r iser   | sid ing   | whit ing |
|         |        |         | w iser   |           |          |
|         |        |         | w isest  |           |          |

|        |         |        |         |        |          |
|--------|---------|--------|---------|--------|----------|
| ile    | str ipe | ine    | tw ine  | ire    | f ive    |
| m ile  | sn ipe  | f ine  | sh ine  | f ire  | h ive    |
| f ile  | w ipe   | d ine  | shr ine | d ire  | d ive    |
| p ile  | sw ipe  | l ine  | sw ine  | h ire  | dr ive   |
| t ile  | t ype   | m ine  | ime     | t ire  | str ive  |
| wh ile | ife     | n ine  | t ime   | m ire  | thr ive  |
| b ile  | l ife   | p ine  | d ime   | s ire  | r ive    |
| v ile  | w ife   | sp ine | sl ime  | sh ire | de rive  |
| ipe    | str ife | t ine  | cl ime  | sp ire | de prive |
| p ipe  |         | w ine  | pr ime  | ive    | br ibe   |
| r ipe  |         |        | cr ime  | d ive  | tr ibe   |
| tr ipe |         |        |         |        |          |

|   |             |        |                                       |          |          |
|---|-------------|--------|---------------------------------------|----------|----------|
| u | ui eu, eau, | cute,  | } close, narrow or name sound of "u." |          |          |
|   | ew ue, ieu, |        |                                       |          |          |
|   | f ew        | fl ew  | c ute                                 | use      | the s is |
|   | j ew        | cr ew  | m ute                                 | a buse   | hard or  |
|   | J ew        | st ew  | l ute                                 | suf fuse | hissing  |
|   | n ew        | bl ew  | f ute                                 |          |          |
|   | m ew        | kn ew  | re fute                               |          |          |
|   | dr ew       | str ew | con fute                              |          |          |
|   | br ew       | thr ew | re pute                               |          |          |
|   |             |        | com pute                              |          |          |
|   |             |        | im pute                               |          |          |
|   |             |        | de pute                               |          |          |

|          |             |          |         |          |
|----------|-------------|----------|---------|----------|
| use      | the s has   | c ure    | ad jure | r ule    |
| a buse   | the soft or | p ure    | al lure | r ude    |
| a muse   | z sound     | in j ure | in ure  | n ude    |
| re fuse  |             | se c ure | in sure | d ude    |
| con fuse |             | im pure  | az ure  | l ude    |
| in fuse  |             | de mure  | m ule   | in trude |
|          |             | ab jure  | c ule   | de nude  |

|          |           |              |                 |
|----------|-----------|--------------|-----------------|
| f eud    | s uit     | t une        | ieu             |
| s ued    | fr uit    | r une        | lieu            |
| is sued  | re cruit  | <b>J</b> une | lieu ten ant    |
| pur sued | pur suit  | <b>Ju</b> ly | b eau ty        |
| im bued  | bruit     | oc cu py     | b eau ti ful    |
| sub dued | con strue | pu ri fy     | b eau ti ful ly |

ee  
 e ei (after c) } name sound of "e."  
 ea } ie, and ye final have the name sound of "i."  
       } ie (followed by a consonant), mete.

|      |          |           |          |           |
|------|----------|-----------|----------|-----------|
| b e  | b ee     | eed       | eek      | eel       |
| h e  | s ee     | d eed     | m eek    | f eel     |
| m e  | fl ee    | f eed     | s eek    | k eel     |
| w e  | fr ee    | fr eed    | r eek    | h eel     |
| sh e | tr ee    | gr eed    | w eek    | p eel     |
| th e | f ee     | n eed     | sl eek   | st eel    |
|      | thr ee   | r eed     | l eek    | wh eel    |
|      | spr ee   | s eed     | p eek    | feel ing  |
|      | th ee    | br eed    | Gr eek   | wheel ing |
|      | sk ee    | bl eed    | cr eek   | peel ing  |
|      | l ee     | sp eed    | ch eek   | k eels    |
|      | gl ee    | st eed    | seek ing | f eels    |
|      | de cree  | Sw eed    | reek ing | eels      |
|      | de gree  | seed ing  | r eeks   | h eels    |
|      | de grees | bleed ing | Gr eeks  | wh eels   |

|           |           |           |         |            |
|-----------|-----------|-----------|---------|------------|
| eep       | eet       | eem       | ief     | een        |
| d eep     | b eet     | d eem     | l ief   | s een      |
| k eep     | f eet     | s eem     | be lief | k een      |
| cr eep    | m eet     |           | ch ief  | gr een     |
| p eep     | gr eet    | th eme    | gr ief  | qu een     |
| sh eep    | str eet   | sch eme   | th ief  | sh een     |
| st eep    | sw eet    | fl ee     | br ief  | spl een    |
| sl eep    | fl eet    | fl eece   | ier     | be tween   |
| sw eep    | meet ing  | Gr eece   | b ier   | green er   |
| sweep ing | greet ing | fr eeze   | p ier   | keen er    |
| sleep ing | fleet ing | br eeze   | t ier   | been (bin) |
| creep ing | b eets    | squ eeze  | gr ieve |            |
| peep ing  | m eets    | sn eeze   | f ield  |            |
| cr eeps   | str eets  | sneez ing | w ield  |            |
| sl eeps   | fl eets   | freez ing | sh ield |            |

|          |           |            |          |           |
|----------|-----------|------------|----------|-----------|
| ean      | ea        | eam        | eal      | eat       |
| b ean    | s ea      | b eam      | d eal    | p eat     |
| m ean    | p ea      | t eam      | p eal    | m eat     |
| l ean    | l ea      | s eam      | r eal    | s eat     |
| cl ean   | fl ea     | st eam     | s eal    | n eat     |
| lean ed  | pl ea     | str eam    | st eal   | b eat     |
| lean ing | t ea      | r eam      | m eal    | tr eat    |
| clean ed | t ease    | dr eam     | squ eal  | wh eat    |
| clean er | pl ease   | cr eam     | w eal    | bl eat    |
| mean er  | teas ing  | scr eam    | h eal    | bleat ing |
| w ean    | pleas ing | scream ing | heal ing | treat ing |

|           |           |           |          |
|-----------|-----------|-----------|----------|
| eak       | each      | per ceive | con ceit |
| p eak     | p each    | con ceive | de ceit  |
| l eak     | t each    | re ceive  | re ceipt |
| sp eak    | r each    | de ceive  |          |
| b eak     | br each   |           |          |
| bl eak    | pr each   |           |          |
| str eak   | p eaches  |           |          |
| fr eak    | t eaches  |           |          |
| cr eak    | pr eaches |           |          |
| creak ing | b eaches  |           |          |
| speak ing | br eaches |           |          |

The above should be printed on the back of the "e" card.

These words should either be printed on a large chart for drill or the teacher should write them on the board and have the class and the members of the class pronounce the words as the pointer is taken from the board.

Caution: Under no circumstances should the pointer be taken from the board until all eyes are fixed upon the word; and under no circumstances should the pupil be permitted to pronounce the word until the pointer leaves the board.

## OPEN SOUND OF "a," SO-CALLED SHORT SOUND

|        |        |        |        |         |        |
|--------|--------|--------|--------|---------|--------|
| ab     | ad     | ag     | ap     | ack     | am     |
| bab    | bad    | bag    | cap    | back    | d am   |
| cab    | br ad  | rag    | lap    | bl ack  | r am   |
| R ab   | d ad   | h ag   | cl ap  | h ack   | dr am  |
| cr ab  | h ad   | l ag   | r ap   | l ack   | cl am  |
| d ab   | t ad   | f ag   | tr ap  | n ack   | h am   |
| dr ab  | l ad   | n ag   | str ap | p ack   | j am   |
| g ab   | m ad   | sn ag  | s ap   | qu ack  | S am   |
| gr ab  | c ad   | w ag   | sl ap  | r ack   | T am   |
| sc ab  | p ad   | sw ag  | sn ap  | tr ack  | tr am  |
| st ab  | gl ad  | br ag  | ch ap  | sl ack  | st am  |
| sl ab  | cl ad  | cr ag  | fl ap  | s ack   | cr am  |
| M ab   | s ad   | dr ag  | n ap   | st ack  | gr am  |
| n ab   | f ad   | fl ag  | m ap   | sm ack  | y am   |
| sl abs | f ads  | sl ag  | g ap   | wh ack  | sh am  |
| c abs  | l ads  | s ag   | tr aps | sh ack  | sl am  |
| dr abs | p ads  | t ag   | m aps  | b acks  | sl ams |
| gr abs | br ads | st ag  | r aps  | t acks  | cr ams |
| st abs | t ads  | cr ags | t aps  | l acks  | dr ams |
| sc abs | d ads  | fl ags | fl aps | st acks | h ams  |

|         |        |         |        |          |         |
|---------|--------|---------|--------|----------|---------|
| amp     | an     | and     | at     | ank      | ash     |
| c amp   | D an   | b and   | b at   | b ank    | c ash   |
| d amp   | c an   | br and  | c at   | h ank    | d ash   |
| l amp   | b an   | gr and  | f at   | r ank    | g ash   |
| s amp   | r an   | h and   | h at   | Fr ank   | m ash   |
| t amp   | br an  | l and   | sp at  | fr ank   | h ash   |
| st amp  | f an   | s and   | r at   | pr ank   | l ash   |
| cr amp  | p an   | st and  | m at   | th ank   | sl ash  |
| tr amp  | t an   | ang     | p at   | dr ank   | sm ash  |
| cl amp  | v an   | b ang   | spr at | cr ank   | spl ash |
|         |        |         |        |          |         |
| v amp   | sp an  | h ang   | sc at  | l ank    | fl ash  |
| sc amp  | pl an  | r ang   | fl at  | fl ank   | cl ash  |
| l amps  | str an | s ang   | th at  | cl ank   | cr ash  |
| cl amps | sc an  | cl ang  | pl at  | s ank    | thr ash |
| st amps | m an   | sl ang  | fr at  | sp ank   | s ash   |
| ax      | N an   | wh ang  | Pr at  | pr anks  | tr ash  |
| t ax    | p ant  | spr ang | br at  | cr anks  | br ash  |
| l ax    | pl ant | atch    | l atch | scr atch | r anch  |
| fl ax   | sc ant | b atch  | m atch | sn atch  | br anch |
| m ax    | r ant  | c atch  | p atch | cl atch  | bl anch |
| w ax    |        |         |        |          |         |

Where possible the teacher should add a final "e" or insert a second vowel to make "a" tell its name.

### OPEN SOUND OF "o"

|       |       |       |        |         |        |
|-------|-------|-------|--------|---------|--------|
| op    | ot    | og    | ock    | ocks    | ops    |
| c op  | c ot  | b og  | c ock  | s ocks  | c ops  |
| h op  | h ot  | c og  | d ock  | d ocks  | h ops  |
| f op  | g ot  | h og  | l ock  | l ocks  | f ops  |
| m op  | r ot  | l og  | cl ock | fl ocks | cr ops |
| p op  | gr ot | fr og | bl ock | st ocks | p ops  |
| t op  | l ot  | d og  | fl ock | r ocks  | pr ops |
| s op  | bl ot | f og  | r ock  | cr ocks | t ops  |
| st op | b ot  | fl og | fr ock | bl ocks | s ops  |
| cr op | n ot  | t og  | cr ock | sm ocks | st ops |

|        |       |        |         |         |          |
|--------|-------|--------|---------|---------|----------|
| dr op  | p ot  | cl og  | sm ock  | sh ocks | l ops    |
| pr op  | s ot  | b ogs  | sh ock  | fr ocks | sl ops   |
| l op   | p ot  | c ogs  | st ock  | c ocks  | dr ops   |
| fl op  | sp ot | d ogs  | h ock   | h ocks  | dr opped |
| sh op  | sl ot | f ogs  | m ock   | ox      | h opped  |
| sh ops | pl ot | h ogs  | s ock   | b ox    | s opped  |
| dr ops | cl ot | l ogs  | kn ock  | f ox    | m opped  |
| pr ops | tr ot | fl ogs | kn ocks | b oxes  | st opped |
| cr ops | sh ot | cl ogs | bl ocks | oxen    | pr opped |

|        |         |         |        |        |
|--------|---------|---------|--------|--------|
| oss    | ond     | onds    | od     | om     |
| l oss  | b ond   | b onds  | pl od  | fr om  |
| m oss  | f ond   | fr onds | ods    | T om   |
| t oss  | fr ond  | p onds  | s ods  | T om's |
| b oss  | p ond   | bl onds | r ods  | c om-  |
| dr oss | bl ond  | otch    | h ods  | pr om- |
| cr oss | ong     | b otch  | n ods  | tr om- |
| gl oss | l ong   | n otch  | p ods  | d om-  |
| fl oss | s ong   | Sc otch | pl ods | n om-  |
| R oss  | str ong | cr otch | cl ods | c ob   |

|        |         |          |           |        |
|--------|---------|----------|-----------|--------|
| M oss  | thr ong | bl otch  | s odded   | m ob   |
| ost    | pr ong  | spl otch | n odded   | r ob   |
| l ost  | g ong   | od       | pl odded  | R ob   |
| c ost  | wr ong  | s od     | s odding  | s ob   |
| fr ost | ongs    | r od     | n odding  | thr ob |
| ox     | wr ongs | c od     | pl odding | kn ob  |
| b ox   | s ongs  | h od     | sh od     | s obs  |
| d og   | t ongs  | n od     | d oll     | sn obs |
| h og   | g ongs  | cl od    | of        | kn obs |

## OPEN SOUNDS OF "i"

|      |      |      |      |      |       |
|------|------|------|------|------|-------|
| id   | it   | ig   | im   | in   | ink   |
| b id | b it | b ig | d im | d in | s ink |
| l id | f it | d ig | h im | b in | l ink |
| h id | s it | f ig | r im | t in | m ink |



|         |        |        |        |        |         |
|---------|--------|--------|--------|--------|---------|
| r id    | m it   | r ig   | br im  | th in  | p ink   |
| k id    | l it   | w ig   | gr im  | f in   | r ink   |
| d id    | p it   | p ig   | T im   | s in   | w ink   |
| sl id   | s it   | g ig   | tr im  | p in   | th ink  |
| ids     | sp it  | n ig   | pr im  | sp in  | dr ink  |
| b ids   | w it   | sw ig  | wh im  | sh in  | br ink  |
| l ids   | tw it  | tw ig  | sl im  | sk in  | bl ink  |
| k ids   | fl it  | tr ig  | sw im  | k in   | tw ink  |
| sk ids  | gr it  | spr ig | sk im  | w in   | sl ink  |
| inch    | h it   | f igs  | imp    | tw in  | cl ink  |
| p inch  | qu it  | w igs  | l imp  | gr in  | inks    |
| F inch  | spl it | tw igs | p imp  | tw ins | l inks  |
| fl inch | s its  | r igs  | sk imp | gr ins | th inks |

|        |         |          |        |              |
|--------|---------|----------|--------|--------------|
| ip     | ill     | ilt      | iss    | ing          |
| d ip   | b ill   | h ilt    | m iss  | k ing        |
| h ip   | f ill   | w ilt    | k iss  | r ing        |
| wh ip  | m ill   | sp ilt   | h iss  | s ing        |
| sh ip  | p ill   | k ilt    | bl iss | st ing       |
| l ip   | r ill   | l ilt    | ist    | sw ing       |
| sl ip  | s ill   | qu ilt   | f ist  | sl ing       |
| dr ip  | h ill   | f ilter  | m ist  | spr ing      |
| gr ip  | shr ill | qu ilter | tw ist | str ing      |
| t ip   | t ill   | itch     | wr ist | br ing       |
| tr ip  | st ill  | h itch   | wh ist | fl ing       |
| str ip | sp ill  | p itch   | l ist  | th ing       |
| r ip   | w ill   | d itch   | h ist  | s inging     |
| s ip   | sw ill  | st itch  | gr ist | sw inging    |
| p ip   | tw ill  | w itch   | w ist  | st inging    |
| l ips  | qu ill  | sw itch  | ift    | s ift g ift  |
| sl ips | qu ills | tw itch  | l ift  | sw ift r ift |

## OPEN SOUNDS OF "u"

|      |       |      |       |       |      |
|------|-------|------|-------|-------|------|
| ub   | ubs   | ug   | um    | ump   | un   |
| c ub | c ubs | b ug | g um  | b ump | b un |
| h ub | h ubs | h ug | gr um | d ump | d un |

|         |         |          |           |           |       |
|---------|---------|----------|-----------|-----------|-------|
| b ub    | b ubs   | j ug     | d um      | h ump     | f un  |
| d ub    | d ubs   | m ug     | dr um     | ch ump    | g un  |
| r ub    | r ubs   | p ug     | h um      | tr ump    | p un  |
| t ub    | t ubs   | pl ug    | ch um     | th ump    | r un  |
| gr ub   | gr ubs  | r ug     | pl um     | j ump     | s un  |
| shr ub  | shr ubs | dr ug    | sc um     | l ump     | st un |
| scr ub  | scr ubs | sn ug    | sl um     | cl ump    | sp un |
| st ub   | st ubs  | th ug    | thr um    | st ump    | N un  |
| dr ub   | dr ubs  | th ugs   | pl ums    | str ump   | t un  |
| ung     | ust     | unt      | unted     | unch      |       |
| b ung   | d ust   | b unt    | p unted   | b unch    |       |
| h ung   | j ust   | h unt    | st unted  | p unch    |       |
| l ung   | g ust   | r unt    | unting    | h unch    |       |
| r ung   | m ust   | gr unt   | h unting  | m unch    |       |
| s ung   | r ust   | br unt   | b unting  | l unch    |       |
| st ung  | cr ust  | st unt   | gr unting | b unches  |       |
| str ung | tr ust  | bl unt   | bl unting | p unches  |       |
| fl ung  | r usts  | p unt    | st unting | l unches  |       |
| sw ung  | cr usts | h unted  | p unting  | m unches  |       |
| l ungs  | tr usts | gr unt   | st unts   | h unches  |       |
| r ungs  | b usts  | bl unted | gr unts   | cr unches |       |

## OPEN SOUNDS OF "e"

|        |       |         |          |       |         |
|--------|-------|---------|----------|-------|---------|
| ed     | et    | ell     | elt      | en    | end     |
| b ed   | b et  | b ell   | b elt    | d en  | b end   |
| f ed   | l et  | f ell   | f elt    | h en  | l end   |
| l ed   | g et  | N ell   | m elt    | m en  | m end   |
| N ed   | m et  | s ell   | p elt    | p en  | r end   |
| r ed   | n et  | t ell   | sp elt   | t en  | s end   |
| sh ed  | w et  | y ell   | w elt    | w en  | t end   |
| sp ed  | p et  | w ell   | k elt    | wh en | w end   |
| Fr ed  | fr et | sw ell  | sm elt   | th en | bl end  |
| Sl ed  | wh et | sp ell  | sm elter | f en  | tr end  |
| T ed   | s et  | sm ell  | sw elter | wr en | sp end  |
| w ed   | y et  | qu ell  | h elter  | t ens | sp ends |
| b eds  | g ets | p ell   | sk elter | p ens | l ends  |
| sh eds | p ets | sp ells |          | h ens | m ends  |

|          |         |         |           |            |
|----------|---------|---------|-----------|------------|
| ess      | est     | eck     | em        | etch       |
| B ess    | b est   | b eck   | h em      | f etch     |
| m ess    | v est   | d eck   | th em     | sk etch    |
| l ess    | j est   | n eck   | Cl em     | wr etch    |
| tr ess   | l est   | p eck   | st em     | str etch   |
| bl ess   | n est   | wr eck  | s em      | f etches   |
| ch ess   | p est   | fl eck  | ench      | sk etches  |
| H ess    | r est   | sp eck  | b ench    | wr etches  |
| pr ess   | w est   | d ecks  | cl ench   | str etches |
| dr ess   | z est   | p ecks  | wr ench   | etched     |
| str ess  | bl est  | wr ecks | qu ench   | f etched   |
| cr ess   | inv est | fl ecks | st ench   | sk etched  |
| gu ess   | div est | n ecks  | b enches  | f etching  |
| dr esses | qu est  | b ecks  | wr enches | sk etching |

Which of the open vowels may be closed or made to tell its name by inserting a second vowel immediately after the open vowel, or by adding a final "e"? Change as many as you can. Remember that the second of two successive vowels usually makes the first tell its name; also a final "e" usually makes the preceding vowel tell its name.

| Open | Close, Narrow, Name. | Open       | Close, Narrow, Name. |
|------|----------------------|------------|----------------------|
| ad   | ade or aid           | r od       | r ode or r oad       |
| m ad | m ade or m aid       | c ut, s ut | c ute, s uit         |
| m et | m ete or m eat       | p an       | p ane, p ain         |
| h id | h ide or h ied       | s it       | s ite, s ight        |

### BROAD SOUNDS OF "a"

| a      | a       | a       | a      | a        |
|--------|---------|---------|--------|----------|
| aw     | awe     | t aw    | auk    | c ause   |
| c aw   | c aws   | t awdry | g aud  | p ause   |
| d aw   | d aws   | t awny  | g audy | pl ause  |
| p aw   | p aws   | awl     | h aul  | c auses  |
| r aw   | dr aws  | b awl   | m aul  | p auses  |
| dr aw  | cr aws  | br awl  | f ault | cl ause  |
| cr aw  | str aws | cr awl  | v ault | cl auses |
| str aw | m aws   | dr awl  | d aub  | bec ause |

|          |           |                |             |           |
|----------|-----------|----------------|-------------|-----------|
| ṁ        | ṁ         | ṁ              | ṁ           | ṁ         |
| t aw     | l aws     | spr awl        | b auble     | c aused   |
| m aw     | cl aws    | h awk          | M aud       | c ausing  |
| l aw     | th aws    | g awk          | l aud       | p aused   |
| cl aw    | d awn     | b awble        | pl aud      | p ausing  |
| fl aw    | f awn     | awls           | pl audit    | aught     |
| th aw    | dr awn    | b awls         | ap plaud    | t aught   |
| sp aw    | p awn     | br awls        | ap plauded  | c aught   |
| j aw     | sp awn    | spr awls       | ap plauding | fr aught  |
| c awing  | l awn     | cr awls        | ap plause   | n aught   |
| p awing  | br awn    | dr awls        | ap plauses  | n aughty  |
| dr awing | br awny   | tr awl         | h auling    | t aut     |
| p awed   | t awny    | tr awls        | v aulting   | h aughty  |
| ṁ        | ṁ         | ṁ              | ṁ           | ṁ         |
| w ar     | dw arf    | qu art         | h all       | m alted   |
| w arm    | wh arf    | qu arts        | t all       | m alting  |
| sw arm   | w art     | qu arter       | Th all      | s alt     |
| sw arms  | thw art   | qu arters      | p all       | s alted   |
| w armth  | w arp     | qu artered     | thr all     | s alting  |
| w ard    | w arped   | qu artering    | w all       | h alter   |
| w ards   | w arping  | all h alt      | sm all      | h alts    |
| sw ard   | sw arming | b all h alted  | st all      | w altz    |
| sw ards  | w arming  | c all h alting | b ald       | w altzed  |
| tow ards | dw arfs   | f all m alt    | sc ald      | w altzing |

Webster indicates the pronunciation of the above words by two dots under the *a*.

Webster indicates the pronunciation of the words below as shown above each list.

|       |        |       |         |        |
|-------|--------|-------|---------|--------|
| ä     | ä      | ä     | ä       | ä      |
| are   | ark    | ard   | arch    | alm    |
| b ar  | b ark  | c ard | m arch  | b alm  |
| c ar  | d ark  | b ard | p arch  | c alm  |
| f ar  | p ark  | h ard | l arch  | p alm  |
| m ar  | m ark  | l ard | st arch | qu alm |
| p ar  | sp ark | p ard | l arge  | ps alm |
| sp ar | l ark  | f ard | b arge  | alms   |

|              |           |             |         |           |
|--------------|-----------|-------------|---------|-----------|
| ä            | ä         | ä           | ä       | ä         |
| t ar         | Cl ark    | h ardy      | ch arge | b alms    |
| st ar        | st ark    | c ards      | b arges | p alms    |
| Cz ar        | h ark     | b ards      | m argin | ps alms   |
| ä            | ä         | ä           | ä       | ä         |
| alk          | aunt      | aunch       |         | alf       |
| t alk        | d aunt    | h aunch     |         | c alf     |
| b alk        | h aunt    | l aunch     |         | c alves   |
| c alk        | j aunt    | p aunch     |         | h alf     |
| w alk        | t aunt    | st aunch    |         | h alves   |
| ch alk       | v aunt    | cr aunch    |         | beh alf   |
| w alked      | g aunt    | l aunched   |         | h alve    |
| w alking     | l aunder  | l aunching  |         | h alved   |
| st alked     | l aundry  | cr aunched  |         | h alving  |
| st alking    | j aundice | cr aunching |         | s alve    |
| a = o in cot |           |             |         |           |
| ä            | ä         | ä           | ä       | ä         |
| w ad         | ant       | aft         | ast     | m ast     |
| wh at        | p ant     | r aft       | c ast   | p ast     |
| squ ad       | sl ant    | dr aft      | f ast   | bl asts   |
| squ at       | gr ant    | gr aft      | h ast   | bl asted  |
| w ater       | p ants    | cr aft      | l ast   | bl asting |
| w ads        | gr ants   | w aft       | bl ast  | l asting  |
| â            | â         | â           | â       | â         |
| asp          | ass       | ance        | air     | c are     |
| h asp        | p ass     | d ance      | f air   | sc are    |
| cl asp       | cl ass    | l ance      | h air   | sn are    |
| gr asp       | bl ass    | ch ance     | p air   | sh are    |
| r asp        | b ass     | pr ance     | ch air  | sp are    |
|              | m ass     | enh ance    | st air  | squ are   |
|              |           |             |         | swe ar    |

The above should be printed on the back of the broad "a" card.

In teaching the broad sounds of "a" do not require pupils to commit to memory any statements relative to broad sounds. Simply state again and again, as you come across the broad sounds of "a," that "a" before "w," is broad or says "a" (giving the proper sound;) or "a" before ll, lt, etc., says "a."

By constantly assigning the reason for broad "a" in the various positions, the pupils will gradually acquire the ability to recognize any broad "a," and to tell you what makes the "a" broad. By substituting any other consonant as d, l, m, etc., for the r in air, care, tare, etc., you will get the name sound of a, thus showing that the â is due to the following r.

In all this work, the teacher should be in no hurry. It will pay well to take plenty of time. Keep up a constant review of all the sounds, both of the vowels and of the consonants, and of the family names, and endings.

|       |       |        |       |       |       |       |
|-------|-------|--------|-------|-------|-------|-------|
| b ab  | b eb  | b ob   | b ib  | b ub  | c ab  | c ub  |
| b ad  | b ed  | b od   | b id  | b ud  | c ad  | c ud  |
| b ag  | b et  | b ot   | b it  | b uck | c at  | c uff |
| b ack | B en  | b og   | b ick | b un  | c an  | c un  |
| b an  | b eck | b ock  | b ig  | b unt | c ast | c ull |
| b and | b est | b on   | b in  | b um  | c amp | c ut  |
| b ang | b end | b oss  | b ill | b ump | c ap  | c up  |
| b ank | b ent | b ond  | b ids | b ut  | c ats | c ust |
| b at  | B ess | b otch | b its | b ust | c aps | c ult |

|              |      |       |       |       |        |       |
|--------------|------|-------|-------|-------|--------|-------|
| c ob         | d ab | d ib  | d ob  | w ed  | d ub   | b uss |
| c od         | d ad | D ick | d od  | w et  | d uck  | f uss |
| c og         | d af | d id  | d ock | w it  | d ud   | m uss |
| <u>c ock</u> | d ag | d if  | d og  | w ot  | d uds  | b ust |
| c on         | d al | d ig  | d oll | w en  | d ug   | r ust |
| c om         | d am | D ill | d on  | w in  | d ull  | m ust |
| c ol         | D an | d im  | d ot  | w ag  | d um   | m ull |
| c op         | d ap | d in  | d op  | w ig  | d ust  | c ull |
| c ost        | d as | d ip  | d ots | w est | d ulls | g ull |

|       |       |       |       |       |       |       |
|-------|-------|-------|-------|-------|-------|-------|
| h ug  | l ull | r ug  | g un  | s uds | h ad  | h id  |
| h um  | l ug  | r uff | g ut  | t ub  | h at  | h it  |
| h ub  | l ub  | p ug  | n ut  | t ug  | h ack | h ip  |
| h ut  | l uck | p up  | n un  | t un  | h ave | h im  |
| h ull | l um  | p un  | n ub  | t ut  | h am  | h ill |
| h unt | l ust | p uff | n ull | sl ug | h and | h iss |

|        |        |        |        |       |        |       |
|--------|--------|--------|--------|-------|--------|-------|
| h uff  | r ub   | g um   | s un   | j ug  | h ap   | h ist |
| h ud   | r un   | m ug   | s um   | pl ug | h as   | h ips |
| h ugs  | r ut   | m uff  | s up   | sn ug | h ast  | h its |
|        |        |        |        |       |        |       |
| k id   | t ill  | w ide  | f it   | p ill | f act  | p en  |
| k it   | r ib   | w ade  | f ig   | p in  | f ast  | p eb  |
| k ip   | r ip   | w ipe  | f ib   | sp in | f en   | p ed  |
| k in   | r id   | w ane  | f in   | p it  | f end  | p eg  |
| k iss  | r im   | w ist  | f ill  | p ip  | f ed   | p et  |
| k ill  | r ig   | w ish  | f ist  | f ad  | f et   | p el  |
| k iln  | r ill  | w isp  | l ip   | p ick | f ell  | p est |
| t ip   | m ill  | w ent  | l id   | f at  | f elt  | p ot  |
| t in   | m iss  | w end  | l it   | f an  | f est  | p od  |
|        |        |        |        |       |        |       |
| p ond  | s ip   | h op   | l ocks | s ob  | f ob   |       |
| f ond  | s ips  | h od   | l ost  | s od  | f og   |       |
| bl ond | s it   | h ot   | l ot   | s oft | f ond  |       |
| s at   | s its  | h ock  | l ots  | s ock | f ox   |       |
| s ad   | s ing  | h ob   | l oft  | S ol  | f op   |       |
| s ack  | s ings | h ops  | l ong  | s op  | fr ock |       |
| s ash  | s ift  | h ods  | l oll  | sp ot | fl ock |       |
| s atch | s ifts | h ocks | l op   | st op | cl ock |       |
| s ap   | s ick  | l ock  | l ots  | sh op | bl ock |       |
|        |        |        |        |       |        |       |
| g ab   | w ind  | a      | a      | o     | o      |       |
| g ad   | w ife  | at     | an     | od    | on     |       |
| g at   | w ill  | ate    | ane    | ode   | c one  |       |
| g ash  | w ell  | l ate  | c ane  | n ode | h one  |       |
| m at   | w elt  | d ate  | p ane  | r ode | t one  |       |
| m ad   | w eld  | m ate  | l ane  | b ode | p one  |       |
| m ast  | w ilt  | s ate  | s ane  | c ode | st one |       |
| m it   | w ing  | r ate  | m ane  | m ode | n ote  |       |
| m ist  | w ive  | h ate  | pl ane | l ode | r ote  |       |
|        |        | sl ate | v ane  | l one | v ote  |       |
|        |        | g ate  | f ane  | b one | d ote  |       |

|       |        |         |         |         |       |       |
|-------|--------|---------|---------|---------|-------|-------|
| a     | a      | i       | u       | e       | i     | a     |
| ap    | al     | it      | ut      | et      | im    | am    |
| ape   | ale    | ite     | ute     | ete     | ime   | ame   |
| tape  | sale   | mite    | cute    | mete    | dime  | came  |
| nape  | tale   | bite    | lute    | plete   | tine  | dame  |
| gape  | stale  | s ite   | m ute   | v ene   | l ime | g ame |
| rape  | swale  | k ite   | re pute | th eme  | m ime | l ame |
| grape | sc ale | sp ite  | im pute | sc ene  | f ine | f ame |
| crate | h ale  | r ite   | in fuse | sch eme | l ine | s ame |
| skate | m ale  | wr ite  | re fuse | c ede   | m ine | t ame |
| snake | d ale  | spr ite | f ume   | tur ene | n ine | n ame |

|      |        |       |       |        |        |
|------|--------|-------|-------|--------|--------|
| a    | a      | o     | o     | a      | i      |
| al   | an     | od    | on    | ad     | id     |
| ail  | ain    | oad   | m oan | aid    | ied    |
| sail | pain   | t oad | r oan | p aid  | p ied  |
| mail | l ain  | l oad | r oam | r aid  | sp ied |
| tail | m ain  | g oad | f oam | m aid  | pl ied |
| fail | pl ain | r oad | l oam | br aid | dr ied |
| pail | sw ain | b oat | c oat | l aid  | fr ied |

|          |        |        |        |        |
|----------|--------|--------|--------|--------|
| u        | e      | e      | e      | w en   |
| ut       | el     | et     | et     | wh en  |
| uit      | eal    | eat    | eet    | wh it  |
| s uit    | p eal  | tr eat | f eet  | wh ite |
| fr uit   | r eal  | cl eat | m eet  | wh et  |
| br uit   | m eal  | m eat  | gr eet | wh ip  |
| re cruit | s eal  | s eat  | fl eet | wh ist |
|          | st eal | b eat  | sl eet | wh im  |

|       |       |       |       |       |       |
|-------|-------|-------|-------|-------|-------|
| f at  | b at  | h at  | c at  | p at  | m at  |
| f ate | b ate | h ate | c ate | p ate | m ate |
| n ap  | r ap  | t ap  | c am  | b an  | f an  |
| n ape | r ape | t ape | c ame | b ane | f ane |
| n ot  | l op  | m op  | d ot  | p op  | t op  |
| n ote | l ope | m ope | d ote | p ope | t ope |



|   |  |  |   |  |  |
|---|--|--|---|--|--|
| b it<br>b ite   | s it<br>s ite  | k it<br>k ite  | m it<br>m ite   | h it<br>h ite  | h id<br>h ide  |
| s at<br>s ate   | f ad<br>f ade  | l ad<br>l ade  | m ad<br>m ade   | c ap<br>c ape  |  |
| m an<br>m ane   | p an<br>p ane  | d am<br>d ame  | sh am<br>sh ame   | sh ad<br>sh ade  |  |
| r ob<br>r obe   | c ot<br>c ote  | r ot<br>r ote  | c od<br>c ode   | c op<br>c ope  |  |
| h ip<br>h ipe   | r ib<br>r ibe  | r id<br>r ide  | k in<br>k ine   | d im<br>d ime  |  |
| b aby<br>l ady<br>n avy<br>w avy<br>r acy<br>gr avy<br>sh ady                               | h appy<br>s appy<br>t abby<br>l addy<br>fl abby<br>d addy<br>sh aggy                             | p ony<br>t ony<br>T oby<br>r opy<br>h oly<br>s oapy<br>f oamy                            | b onny<br>P olly<br>D olly<br>h obby<br>l obby<br>l oggy<br>f oggy                                | icy<br>sp icy<br>ivy<br>m ighty<br>fl ighty<br>t iny<br>sh iny                           | B illy<br>s illy<br>g iddy<br>b iddy<br>ch illy<br>p iggy<br>w iggy                      |
| d uty<br>L ucy<br>pl umy<br>d uly<br>b eauty<br>tr uly<br>r uby                             | m uddy<br>r uddy<br>b uggy<br>ugly<br>b unny<br>f unny<br>s unny                                 | br eezy<br>w eedy<br>fl eecy<br>n eedy<br>gr eedy<br>sp eedy<br>cr eamy                  | j elly<br>eddy<br>p enny<br>B etty<br>g ently<br>g entry<br>s entry                               | attle<br>b attle<br>c attle<br>r attle<br>r attled<br>r attling<br>b attled<br>b attling | abble<br>b abble<br>g abble<br>r abble<br>d abbled<br>d abbling<br>g abbled<br>g abbling |
| ob ble<br>h obble<br>h obbled<br>h obbling<br>c obble<br>c obbled<br>c obbling<br>g obbling | ib ble<br>n ibble<br>n ibbled<br>n ibbling<br>qu ibble<br>qu ibbled<br>qu ibbling<br>scr ibbling | ub ble<br>r ubble<br>st ubble<br>b ubble<br>b ubbled<br>b ubbling<br>r uffle<br>r uffled | sh uffle<br>sc uffle<br>sc uffled<br>sc uffling<br>sh uffled<br>sh uffling<br>sc uttle<br>m uddle | p uddle<br>c uddle<br>h uddle<br>m uzzle<br>p uzzle<br>T uttle<br>sm uggle<br>sn uggle   |  |

|                 |               |             |            |              |
|-----------------|---------------|-------------|------------|--------------|
| l ittle         | m iddle       | cr ipp le   | f izzle    | j ing le     |
| br ittle        | tw iddle      | r ipp le    | gr izzle   | sh ing le    |
| wh ittle        | g iggle       | n ipp le    | n imble    | s ing le     |
| wh ittled       | h iggle       | wh ipp le   | th imble   | t ing le     |
| wh ittling      | g iggled      | fr izzle    | sp ind le  | j ingling    |
| t inkle         | sp ark le     | b umble     | able       | l adle       |
| t inkling       | sp arkled     | cr umble    | t able     | cr adle      |
| tw inkle        | sp arkling    | gr umble    | c able     | cr adled     |
| tw inkled       | d ark le      | j umble     | s able     | cr adling    |
| tw inkling      | d arkling     | t umble     | st able    | st aple      |
|                 |               | cr umple    | f able     | m aple       |
| k ettle         | addle         | d appled    | wh istle   | b ustle      |
| m ettle         | p addle       | gr apple    | wh istled  | b ustled     |
| s ettle         | p addled      | d azzle     | wh istling | b ustling    |
| n ettle         | p addling     | f izzle     | th istle   | h ustle      |
| p eddle         | apple         | dr izzle    | gr istle   | wr estle     |
| emb ezzle       | d apple       | dr izzling  | c astle    | j ostle      |
| udge            | idge          | odge        | adge       | tion=shun    |
| b udge          | r idge        | d odge      | b adge     | na tion      |
| f udge          | br idge       | l odge      | b adger    | sta tion     |
| j udge          | edge          | l odging    | M adge     | ra tion      |
| b udget         | l edge        | H odge      | l odger    | rela tion    |
| tr. udge        | w edge        | p odge      | l edger    | dona tion    |
| tr udging       | fl edge       | fl edgling  | p orridge  | no tion      |
| planta tion     | ex            |             | age        | frac tion    |
| invita tion     | ex it         |             | s avenge   | frac tional  |
| educa tion      | ex amine      |             | r avenge   | attrac tion  |
| multiplica tion | ex amina tion |             |            | contrac tion |
| decora tion     | act           |             |            | subtrac tion |
| declara tion    | ac tion       |             |            |              |
| addi tion       | solu tion     | man sion    |            | ses sion     |
| condi tion      | revolu tion   | expan sion  |            | confes sion  |
| no tion         | produc tion   | pas sion    |            | expres sion  |
| mo tion         | reduc tion    | compas sion |            | depres sion  |
| promo tion      | secre tion    | compul sion |            | posses sion  |

|               |                |                 |              |
|---------------|----------------|-----------------|--------------|
| mis sion      | exalt          | exhaust         | exhort       |
| permis sion   | exalta tion    | exhaus tion     | exhorta tion |
| intermis sion | exhale         | exude           | exhibit      |
| explo sion    | exhala tion    | exuda tion      | exhibi tion  |
| occa sion     | exert          | exult           | found        |
|               | exer tion      | exulta tion     | founda tion  |
| fame          | victorious     | ambition        | nutrition    |
| famous        | mischief       | ambitious       | nutritious   |
| pore          | mischevious    | delicious       | capacious    |
| pores         | nerve          | office          | province     |
| porous        | nervous        | official        | provincial   |
| glory         | joy            | partial         | martial      |
| glorious      | joyous         | musician        | magician     |
| victor        | jealous        | patient         | quotient     |
| victory       | beauteous      | Sebastian       | transient    |
| vexation      | fraction       | fractional      | caution      |
| vexatious     | fractious      | vocational      | cautious     |
| gracious      | tenacious      | spacious        | precious     |
| artifice      | finance        | benefit         | especial     |
| artificial    | financial      | beneficial      | social       |
| initial       | providential   | essential       | prudential   |
| patrician     | physician      | mathematician   | optician     |
| efficient     | sufficient     | Christian       | conscience   |
| often, soften | fasten, hasten | glisten, listen |              |
| ax            | ight           | grab            | sob          |
| tax           | light          | grabbed         | sobbed       |
| taxation      | lighten        | grabbing        | sobbing      |
| lax           | lightening     | rob             | mob          |
| relax         | brightening    | robbed          | mobbed       |
| relaxation    | frightening    | robbing         | mobbing      |
| exaggerate    | hop            | shop            | stop         |
| exaggeration  | hopped         | shopped         | stopped      |
| additional    | hopping        | shopping        | stopping     |

|                |             |          |           |            |
|----------------|-------------|----------|-----------|------------|
| pad            | nod         | skin     | rub       |            |
| padded         | nodded      | skinned  | rubbed    |            |
| padding        | nodding     | skinning | rubbing   |            |
| wed            | whip        | shun     | can       |            |
| wedded         | whipped     | shunned  | canned    |            |
| wedding        | whipping    | shunning | canning   |            |
| shun           | scrub       | hem      | chat      |            |
| shunned        | scrubbed    | hemmed   | chatted   |            |
| shunning       | scrubbing   | hemming  | chatting  |            |
|                |             |          |           |            |
| congregation   | stripe      | time     | pipe      | hope       |
| congregational | striped     | timed    | piped     | hoped      |
| internation    | striping    | timing   | piping    | hoping     |
| international  | wade        | state    | ride      | tame       |
| scale          | waded       | stated   | derided   | tamed      |
| scaled         | wading      | stating  | deriding  | taming     |
| scaling        |             |          |           |            |
|                |             |          |           |            |
| slope          | pave        | trade    | mail      | prevail    |
| sloped         | paved       | traded   | mailed    | prevailed  |
| sloping        | paving      | trading  | mailing   | prevailing |
| name           | smoke       | fence    | rail      | decide     |
| named          | smoked      | fenced   | derailed  | decided    |
| naming         | smoking     | fencing  | derailing | deciding   |
|                |             |          |           |            |
| provide        | multiply    | thumb    | plumb     | limb       |
| provided       | multiplied  | thumbing | plumbing  | lamb       |
| providing      | multiplying | comb     | drum      | lambkin    |
| divide         | glance      | combing  | drumming  | Thumbkin   |
| divided        | glanced     | climb    | hum       |            |
| dividing       | glancing    | climbing | humming   |            |
|                |             |          |           |            |
| sweet          | sharp       | dark     | hard      | short      |
| sweeter        | sharper     | darker   | harder    | shorter    |
| sweetest       | sharpest    | darkest  | hardest   | shortest   |
| sweeten        | sharpen     | darken   | harden    | shorten    |
| sweetness      | sharpness   | darkness | hardness  | shortness  |

|            |           |          |           |           |
|------------|-----------|----------|-----------|-----------|
| wide       | broad     | long     | deep      | high      |
| wider      | broader   | longer   | deeper    | higher    |
| widest     | broadest  | longest  | deepest   | highest   |
| widen      | broaden   | lengthen | deepen    | heighten  |
| wideness   | broadness | length   | depth     | height    |
| width      | breadth   |          |           |           |
| strong     | weak      | pure     | clear     | solid     |
| stronger   | weaker    | purser   | clearer   | solidify  |
| strongest  | weakest   | purest   | clearest  | beauty    |
| strength   | weaken    | purify   | clarify   | beautiful |
| strengthen | weakness  | purity   | clearness | beautify  |
|            |           | pureness |           |           |

kn initial=n.    gn initial or final=n.

|           |         |          |           |         |
|-----------|---------|----------|-----------|---------|
| knot      | gnaw    | consign  | wring     | oy      |
| know      | gnash   | benign   | wrath     | boy     |
| known     | gnat    | arraign  | wreath    | boyish  |
| knowing   | gnu     | campaign | wrap      | coy     |
| knew      | gnome   | reign    | wry       | toy     |
| knowledge | gnomon  | deign    | million   | Roy     |
| knee      | gnomic  | align    | billion   | royal   |
| kneel     | gnarl   | wreck    | pillion   | loyal   |
| knelt     | gnarled | write    | rebellion | oil     |
| knit      | gnarly  | wrote    | question  | boil    |
| knead     | sign    | written  | Asia      | coil    |
| knife     | design  | writing  | Russia    | toil    |
| knives    | assign  | wrestle  | Russian   | foil    |
| knock     | resign  | right    | Prussia   | broil   |
| knotty    | malign  | wrong    | Prussian  | spoil   |
| knave     | condign | wren     | collier   |         |
| soil      | how     | grow     | down      | bread   |
| subsoil   | now     | show     | town      | tread   |
| turmoil   | bow     | bow      | brown     | weapon  |
| trefoil   | cow     | low      | gown      | feather |
| coin      | sow     | sow      | drown     | leather |

|          |            |          |         |              |         |
|----------|------------|----------|---------|--------------|---------|
| join     | brow       | sew      | frown   | weather      |         |
| recoin   | plow       | snow     | found   | whether      |         |
| rejoin   | meow       | throw    | round   | together     |         |
| subjoin  | our        | owe      | sound   | house        |         |
| disjoin  | sour       | own      | pound   | blouse       |         |
| sure     | scour      | blown    | ground  | mouse        |         |
| insure   | howl       | narrow   | mound   | plough       |         |
| measure  | growl      | willow   | bound   | soon         |         |
| treasure | power      | though   | girl    | boon         |         |
| pleasure | brownie    | although | girlish | coon         |         |
| pasture  | chow-chow  | pillow   | whirl   | spoon        |         |
| book     | wood       | would    | rough   | (not smooth) |         |
| took     | good       | could    | tough   | (not tender) |         |
| look     | hood       | should   | enough  | boot         | foot    |
| nook     | stood      | might    | puff    | hoot         | put     |
| curl     | pearlish   | grease   | easy    | sheath       | wreathe |
| world    | oyster     | greasy   | tease   | sheathe      | bath    |
| furl     | boisterous | ease     | please  | wreath       | bathe   |
| pearl    |            |          |         |              |         |

Before e, i, and y, c and sc are sounded like s.

|       |       |        |       |       |      |
|-------|-------|--------|-------|-------|------|
| sent  | base  | geese  | use   | vice  | nice |
| cent  | ace   | fleece | truce | twice | mice |
| scent | face  | peace  | price | slice | dice |
| seen  | lace  | grease | site  | since | rice |
| scene | space | cease  | cite  | pence | race |

Before e, i, or y, g is usually pronounced like j and dg.

After open sounds, dg instead of g is used.

|      |       |       |        |        |     |
|------|-------|-------|--------|--------|-----|
| age  | badge | urge  | drug   | doge   | jag |
| cage | Madge | surge | drudge | dodge  | jog |
| page | hedge | tinge | rig    | judge  | jam |
| gage | wedge | hinge | ridge  | fudge  | jet |
| huge | budge | singe | bridge | trudge | jig |

Immediately after an open sound, tch is usually used instead of ch.

|       |       |         |       |        |        |
|-------|-------|---------|-------|--------|--------|
| peach | reach | screech | arch  | stench | which  |
| patch | retch | scratch | parch | trench | switch |
| fetch | leech | ditch   | march | mulch  | perch  |
| each  | beech | witch   | torch | gulch  | starch |
| etch  | coach | switch  | bench | belch  | botch  |

|           |                |                   |
|-----------|----------------|-------------------|
| able      | possible       | compress          |
| ability   | possibility    | compressible      |
| unable    | impossible     | compressibility   |
| inability | impossibility  | incompressible    |
| noble     | responsible    | incompressibility |
| nobility  | responsibility | flexible          |
| imitable  | imitability    | flexibility       |
|           |                | inimitable        |

|                  |                         |
|------------------|-------------------------|
| flexible         | comprehend (understand) |
| inflexible       | comprehensible          |
| inflexibility    | comprehensibility       |
| corruptible      | incomprehensible        |
| incorruptibility | incomprehensibility     |
| sensible         | numerable               |
| insensibility    | innumerability          |
| inimitability    | indefatigability        |

## Sight Words for Second Year Spelling

After spelling all the words in the Phonic Drills in the STORY PRIMER, the following list should be spelled, two new words being given each day. See pages 86-88.

|         |            |         |           |          |
|---------|------------|---------|-----------|----------|
| shall   | Valentine  | touch   | April     | tobacco  |
| have    | heard      | Friday  | Easter    | stomach  |
| says    | does       | piece   | tomb      | gastric  |
| are     | two        | piano   | Christ    | juice    |
| large   | come       | wrong   | lilies    | molars   |
| any     | done       | field   | rabbit    | friend   |
| bear    | from       | sure    | who       | getting  |
| heart   | busy       | chief   | vacation  | digest   |
| said    | again      | ache    | month     | coffee   |
| great   | often      | sign    | grade     | syrup    |
| these   | Lincoln    | because | squirrel  | work     |
| many    | Washington | shoe    | gnaw      | knee     |
| earth   | laugh      | mother  | Saturday  | tulip    |
| where   | March      | early   | Monday    | seven    |
| school  | February   | sword   | pretty    | just     |
|         |            |         |           |          |
| scholar | gone       | soldier | worms     | receive  |
| were    | was        | uncle   | gypsy     | Thursday |
| one     | they       | aunt    | babies    | four     |
| hear    | saw        | bread   | music     | eleven   |
| your    | move       | eight   | return    | having   |
| write   | eyes       | none    | voice     | flowers  |
| lose    | cherry     | kind    | pony      | robin    |
| would   | Dutch      | open    | grass     | price    |
| here    | bright     | thumb   | Wednesday | night    |
| been    | goes       | Tuesday | until     | pleasant |
| very    | half       | Sunday  | comb      | leather  |
| Lakota  | ever       | gopher  | saliva    | cousin   |
| second  | some       | wolf    | teeth     | father   |
| fourth  | brother    | sister  | cent      | buy      |
|         |            |         |           |          |
| exact   | chimney    | America | people    | caught   |
| knock   | children   | Dakota  | holiday   | honest   |
| numbers | figures    | lemon   | almost    | quarrel  |
| fingers | pictures   | orange  | island    | whisper  |
| thought | whose      | pupil   | enough    | motion   |
| country | straight   | teacher | Christmas | come     |



## Sight Words for Third Year Spelling. See Pages 86-88

|            |            |           |             |          |                |
|------------|------------|-----------|-------------|----------|----------------|
| naughty    | cabbages   | monsters  | allowance   | castle   | type           |
| memory     | prisoner   | dismal    | wholesale   | dungeon  | system         |
| juice      | labor      | soared    | scenery     | column   | style          |
| couple     | speech     | college   | grandeur    | faucet   | hymn           |
| choice     | judge      | thigh     | wholesale   | hurrah   | bushel         |
| quarrel    | fierce     | elbows    | famine      | hiccough | kettle         |
| spare      | pleading   | exhaust   | pendulum    | sausage  | taught         |
| freight    | tremble    | author    | lonesome    | banana   | cough          |
| scheme     | cattle     | pledge    | anxious     | bough    | farewell       |
| mental     | clumsy     | guardian  | shouting    | arrival  | mixture        |
| horrid     | strayed    | janitor   | weight      | smooth   | mischief       |
| employ     | savage     | rye       | perish      | dwarf    | sponge         |
| odors      | grazing    | cistern   | cottage     | scythe   | fashion        |
| poured     | common     | growth    | favorite    | minister | waltz          |
| knead      | tough      | wreath    | square      | history  | multiplication |
| noiseless  | dangerous  | violent   | trotting    | tassel   | conquer        |
| between    | burden     | eyesight  | curious     | ideal    | doubt          |
| beginning  | groans     | capture   | century     | volcano  | chief          |
| pause      | variety    | breaking  | ache        | mischief | awkward        |
| known      | whistles   | peaceful  | several     | regular  | acknowledgment |
| voices     | repeated   | orphan    | desolate    | magazine | complete       |
| descending | surface    | awful     | prairies    | journey  | choir          |
| whisper    | ragged     | gnawing   | buffaloes   | agree    | sieve          |
| silence    | biggar     | leisure   | poultry     | frequent | union          |
| plotting   | wicked     | volunteer | cultivated  | lettuce  | earnest        |
| unguarded  | swallowed  | veil      | amazed      | dialogue | scheme         |
| escape     | vanished   | cashier   | frozen      | nephew   | parcel         |
| surround   | cease      | muscle    | carpets     | diligent | favorite       |
| glorious   | pitcher    | special   | bridge      | arrange  | domestic       |
| carpenter  | nonsense   | breathe   | passenger   | luncheon | tease          |
| hammered   | dismissed  | advertise | coughed     | moisture | condition      |
| excited    | persuade   | wigwam    | grieve      | struggle | graduate       |
| precious   | ridicule   | canoe     | dragged     | scholars | grouping       |
| dangerous  | despair    | colony    | extravagant | explain  | fortune        |
| scare      | discover   | officer   | pronounce   | balloon  | grammar        |
| business   | direction  | expensive | pigeon      | chorus   | acre           |
| surrender  | settlement | residence | ostrich     | library  | fountain       |
| commander  | galloped   | explore   | depot       | enemy    | daily          |
| defeated   | several    | success   | patriot     | attorney | cushion        |
| victory    | venture    | postpone  | bargain     | tangle   | chocolates     |
| service    | directed   | salmon    | governor    | private  | rhubarb        |
| generous   | successful | familiar  | conductor   | shady    | satisfy        |
| scatter    | belonged   | shipwreck | oblige      | climb    | carefully      |
| hurried    | dreadful   | average   | piazza      | perfect  | entertainment  |

|            |           |            |           |              |            |
|------------|-----------|------------|-----------|--------------|------------|
| search     | chimney   | rapidly    | splashed  | village      | articles   |
| mourned    | sleigh    | future     | crowded   | breezes      | famous     |
| disliked   | straight  | neither    | greedy    | plough       | trolley    |
| imagine    | distance  | smarted    | spread    | toward       | message    |
| extreme    | promised  | torment    | north     | islands      | attracted  |
| curtains   | minute    | share      | finished  | darkness     | services   |
| autumn     | hungry    | fairies    | wondered  | climbed      | belonged   |
| rough      | picture   | thousand   | autumn    | shadows      | numbers    |
| maple      | prepare   | easily     | sunbeams  | slender      | knights    |
| holly      | finished  | carriage   | greatest  | servants     | rescue     |
| season     | queer     | health     | lazily    | count        | bugles     |
| October    | wheels    | distant    | measure   | number       | plumed     |
| berries    | drooping  | decide     | strange   | figure       | glorious   |
| proud      | rowboat   | question   | captain   | unit         | purple     |
| slender    | building  | spoken     | voyages   | digit        | liquid     |
| thought    | steamers  | punish     | company   | add          | beckoned   |
| clever     | immense   | forgive    | harbor    | subtract     | afterwards |
| talked     | fresh     | mistakes   | examine   | multiply     | splendid   |
| manner     | crown     | touched    | pleasant  | divide       | silence    |
| equal      | carried   | defeat     | oysters   | addition     | seized     |
| suppose    | reached   | settled    | wicked    | subtraction  | skelter    |
| answered   | coin      | reigned    | sailors   | division     | fowl       |
| already    | arrived   | certain    | statue    | addend       | narrow     |
| trough     | offered   | should     | soldier   | subtrahend   | benefit    |
| fastened   | money     | women      | famous    | minuend      | deceive    |
| peak       | gathered  | equal      | preacher  | multiplicand | deserve    |
| reason     | actions   | infant     | wrong     | dividend     | disturbed  |
| period     | glanced   | maiden     | countries | factor       | attention  |
| divided    | listened  | colors     | attended  | divisor      | avoid      |
| welcome    | sword     | escape     | suffered  | product      | arranged   |
| dozen      | changed   | weave      | savages   | quotient     | produce    |
| trouble    | jewels    | failed     | different | remainder    | appear     |
| early      | beside    | weather    | groups    | polite       | interest   |
| safety     | forever   | fields     | cruel     | hammock      | question   |
| returned   | purchased | because    | liberty   | kitchen      | consider   |
| sheaf      | unruly    | themselves | blankets  | numerus      | refreshed  |
| engine     | tired     | parents    | allowed   | unused       | strength   |
| learned    | mansion   | caught     | orchard   | station      | happiness  |
| strange    | between   | praised    | medicine  | refused      | characters |
| people     | notice    | bundle     | whispered | excused      | continue   |
| afraid     | animals   | stockings  | powerful  | mitletoe     | entrance   |
| remember   | signals   | crawled    | figures   | music        | wrapper    |
| enough     | possible  | pasture    | breakfast | raisins      | solitary   |
| replied    | amount    | ribbon     | bicycle   | playmates    | patience   |
| frightened | results   | barefoot   | railroad  | support      | summit     |
| cousin     | basement  | beneath    | canoes    | candles      | murmur     |

## Sight Words for Fourth Year Spelling. See Pages 86-88

|            |             |           |             |              |               |
|------------|-------------|-----------|-------------|--------------|---------------|
| necklace   | twilight    | circle    | foreign     | ashamed      | happened      |
| mystery    | gallon      | amount    | horrible    | industrious  | awakened      |
| sinew      | grocer      | honesty   | desperate   | neighbor     | deserved      |
| mountains  | cellar      | echoes    | abode       | troublesome  | journey       |
| dreary     | overshoes   | elephant  | absorbed    | language     | compelled     |
| resembled  | haste       | parade    | disturbed   | traveler     | imitated      |
| puzzled    | oatmeal     | lemonade  | twisted     | creatures    | curiosity     |
| purpose    | coffee      | choice    | caution     | promoted     | prophet       |
| suspected  | potatoes    | thumb     | fashion     | knowledge    | discovered    |
| complete   | desert      | nephew    | peaceful    | disappointed | ecstasy       |
| furnished  | saucer      | pigeon    | glimpse     | miserable    | necessary     |
| inhabitant | biscuit     | comma     | huge        | bouquet      | talkative     |
| solitary   | shovel      | hyphen    | laundries   | establish    | attempt       |
| sentence   | fourth      | crayon    | disposition | respond      | complete      |
| punishment | cozy        | ankle     | grumble     | rejoice      | destination   |
| perfume    | machine     | tardy     | encouraged  | gracious     | probably      |
| treasure   | avenue      | shouts    | promises    | surround     | occasional    |
| exact      | tennis      | sliding   | thirsty     | accustomed   | realized      |
| protect    | curtain     | unite     | delicious   | astonished   | lullaby       |
| commanded  | towels      | neatly    | fragrance   | exercises    | repeated      |
| raiment    | thimble     | bucket    | exquisite   | enormous     | happiness     |
| garments   | needles     | comply    | blossom     | disappeared  | ashamed       |
| fortune    | scissors    | ourselves | delicate    | opposite     | troubled      |
| suitable   | timid       | beginning | excellent   | direction    | scattered     |
| marriage   | dandelion   | shady     | gladdens    | wonderful    | despised      |
| several    | vacation    | squirrel  | dreadful    | disputes     | wondrous      |
| exchange   | yeast       | knothole  | contented   | resolved     | religion      |
| grief      | graham      | acorns    | satisfied   | terrified    | continued     |
| terrible   | praise      | starry    | repeated    | prosperity   | obedient      |
| search     | solve       | sleigh    | perhaps     | destroyed    | furniture     |
| dragged    | problem     | shawl     | selfish     | continue     | agreed        |
| alarmed    | quarter     | knock     | surprise    | torture      | wrecked       |
| beyond     | factory     | breeze    | solemn      | carriage     | employed      |
| private    | cabbages    | secret    | confused    | avarice      | music         |
| swallowed  | orphan      | shadow    | puzzled     | wealth       | pleasures     |
| signal     | pleasure    | dainty    | decided     | orphan       | business      |
| daughter   | cranberries | healthy   | tongue      | dispute      | distinguished |
| vacant     | celery      | attic     | believed    | impatient    | traveled      |
| frozen     | doughnuts   | nurse     | reindeer    | descending   | enjoyed       |
| jovial     | aisle       | watchful  | stretches   | merciful     | splendid      |
| drowsy     | forenoon    | heirloom  | shoulder    | destroyed    | important     |
| cough      | guard       | hardware  | ceiling     | forehead     | potatoes      |
| obliged    | muslin      | elbow     | chimneys    | melancholy   | disappear     |
| passenger  | seldom      | persuade  | experience  | remained     | beautiful     |

|              |             |             |              |              |               |
|--------------|-------------|-------------|--------------|--------------|---------------|
| kitchen      | doubt       | wealth      | somersault   | conscience   | attention     |
| vegetables   | coaxes      | wretched    | appointment  | resolution   | luxury        |
| creature     | progress    | neighbor    | receive      | hymn         | permission    |
| companion    | problems    | approached  | necessary    | tolerate     | commence      |
| remarkably   | separate    | marvelous   | embroidered  | scissors     | separates     |
| opinion      | admire      | visitor     | conversation | unsuccessful | courageous    |
| sensible     | generously  | direction   | imagine      | noxious      | physician     |
| trial        | forehead    | signs       | disturbance  | souvenir     | musician      |
| received     | mischief    | salute      | telegraph    | necessity    | ambitious     |
| relations    | deserved    | continually | description  | partial      | explosion     |
| prices       | pretending  | advice      | conscious    | preparation  | quantity      |
| glorious     | model       | amazement   | diameter     | motion       | constantly    |
| accident     | interrupt   | yeast       | prophecy     | foreign      | mischievous   |
| handkerchief | annoyed     | fruit       | endeavored   | commerce     | poisonous     |
| complaint    | journey     | through     | precisely    | industry     | substance     |
| hospital     | volcano     | though      | buoyant      | receipt      | underneath    |
| ceiling      | struggled   | youth       | composition  | ceiling      | furnished     |
| particular   | astonished  | implement   | industrious  | antique      | curious       |
| positions    | immediately | education   | execution    | famous       | atmosphere    |
| substantial  | enormous    | wreck       | ghastly      | excursion    | hideous       |
| delicate     | puzzled     | exactly     | militia      | expectation  | humorous      |
| frequent     | smoothed    | knocked     | analyze      | nephew       | deficiency    |
| triumph      | surrounded  | either      | punctuate    | delightful   | distinction   |
| islands      | excitement  | suppose     | mystery      | scheme       | achieve       |
| climbed      | publishing  | satisfied   | muscle       | survey       | apprentice    |
| chorus       | amusements  | determined  | illuminated  | ironed       | sovereignty   |
| answered     | intimate    | sacrifice   | jealousy     | guardian     | homage        |
| developed    | adventure   | countenance | destination  | syllable     | mirage        |
| comfortable  | picnic      | cautiously  | occasional   | ought        | luxuriant     |
| astonished   | regular     | tongue      | emphasis     | stationary   | vegetation    |
| peculiar     | magazine    | laughed     | imagination  | dynamite     | possessors    |
| investigate  | succeeded   | finally     | announced    | sympathy     | plateau       |
| respectful   | exclamation | daisies     | surrounded   | particular   | dyeing        |
| gypsy        | mathematics | bargain     | recitation   | directions   | hoeing        |
| chocolates   | straight    | excellent   | envious      | papoose      | mileage       |
| opportunity  | faithful    | announced   | hemisphere   | wampum       | shoeing       |
| notice       | breezes     | palace      | situated     | system       | advantageous  |
| terrible     | beginning   | daughter    | monstrous    | nation       | manageable    |
| breakfast    | headache    | impatient   | respectfully | except       | peaceable     |
| yesterday    | false       | coaxes      | weather      | accept       | agreeable     |
| lawn         | distance    | choice      | whether      | banquet      | profitable    |
| favorite     | replied     | innocent    | calmly       | rhythm       | lonesome      |
| umbrella     | sighed      | request     | exercise     | dangerous    | cough         |
| memories     | surprise    | reigned     | fashion      | treasurer    | emphasis      |
| illustrate   | chimney     | whole       | excitement   | residence    | extraordinary |
| published    | treasure    | diphtheria  | atmosphere   | vigorous     | circumference |

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